









Japanese and Korean Works of Art Team

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Japanese Art across the Centuries

New Bond Street, London | Thursday 3 November 2022 at 11am and 2.30pm

VIEWING

Sunday 30 October 11am to 5pm Monday 31 October 9am to 7pm (partially open from 4.30 to 7pm) Tuesday 1 November 9am to 4.30pm Wednesday 2 November 9am to 4.30pm

SALE NUMBER

27709 Lots 1 - 430

ILLUSTRATIONS

Front Cover: lot 359 Inside Front Cover: lot 404 Inside Back Cover: lot 404 Back Cover: lot 227

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STORAGE CHARGES

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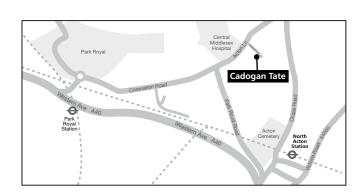
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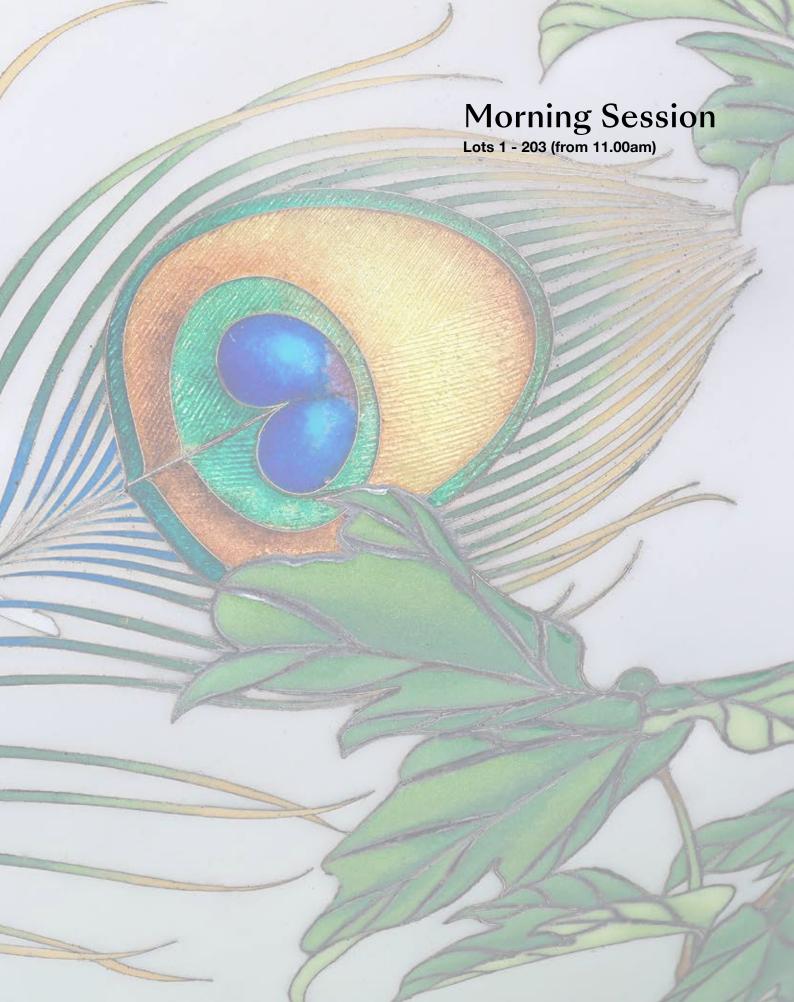
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NETSUKE FROM A FRENCH PRIVATE COLLECTION ACQUIRED IN PARIS DURING THE 1950s-1960s (Lots 1-18)

THREE WOOD TIGER NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first a tiger turning back with its long tail trailing up its back, the eyes inlaid, inscribed Minko with a kao, 4cm (1 9/16in) long; the second a tiger biting into a bent bamboo stalk, the eyes inlaid, signed Sadanobu, 3.7cm (1 7/16in) long; the third a tiger turning to its right to look back, inscribed Masanao, 3.8cm (11/2in). (3).

GBP1,000 - 1,500 JPY160.000 - 240.000 US\$1,100 - 1,700

FIVE WOOD ANIMAL NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century All unsigned unless otherwise stated; the first a recumbent deer, turning back, 4cm (1 9/16in) long; the second a seated monkey clasping an oversized partially peeled mikan (orange), the eyes inlaid, signed Minko, 3.3cm (1 5/16in) high; the third a stylised squat sparrow, its back carved with diaper patterns, 3.7cm (1 7/16in) long; the fourth a seated monkey grasping a peach and branch, 3.4cm (1 5/16in) high; the fifth a yama-inu (wild dog) biting into a skull, the eyes inlaid, signed Ichibun, 3.6cm (1 3/8in) long. (5).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

TWO WOOD NETSUKE OF RECUMBENT OXEN

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first seated with its head raised, the eyes inlaid, inscribed in a sunken oval reserve Masanao, 4.8cm (1 7/8in) long; the second raising its head slightly, a rope halter running through its nose and trailing across its back, the eyes inlaid, inscribed in an incised rectangular reserve Tomotada, 6.3cm (21/2in) long. (2).

GBP800 - 1,000 JPY130.000 - 160.000 US\$900 - 1,100

Provenance:

The second: Arthur Kay Collection.

TWO WOOD FIGURE NETSUKE

Edo period (1615-1868), 18th to 19th century The first ebony, Daikoku hauling a bale of rice, the handle of his hammer inlaid, signed Yoshitada, 4.2cm (1 5/8in) high; the second a seated man, holding a fan and dressed in elaborate robes, the details polychrome lacquer, signed Shuzan, 2.8cm (1 1/16in) high. (2).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

FIVE WOOD FIGURE NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th to early 20th century

The first a man seated on a large square fan, shown on the underside, holding a large ceramic tokkuri (bottle) in one hand and drinking sake from a sakazuki (sake cup) held in the other, a squid protruding from the bamboo leaf wrapper lying at his feet, signed on the underside Gyokuso with a seal, 3.7cm (1 7/16in) long; the second a seated oni (demon) with a parasol strapped to his back, the eyes and horns inlaid, unsigned, 3.9cm (1 9/16in); the third a man sleeping, resting his face on his crossed hands on an oversized leaf, unsigned, 4.2cm (1 5/8in) long; the fourth Daruma, seated with his arms characteristically hidden within his robes, signed Shumin, 3.8cm (1 7/16in); the fifth probably Benkei blowing a conch, signed in a shell-inlaid rectangular reserve Rakumin with a kao, 3.6cm (1 3/8in). (5).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

















A WOOD NETSUKE OF TWO SHISHI

By Sato Masayoshi (1819-1865), Edo period (1615-1868), mid-19th century

The adult shown seated looking to the right, with one front paw resting on a pierced, brocade ball and the other on the head of its offspring nestled against its mother's side, peering through her trailing mane; signed on the underside Masayoshi within a rectangular reserve. 3cm x 3.6cm (1 1/8in x 1 7/16in).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

A WOOD NETSUKE OF TWO RABBITS

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century

The adult seated with her long ears pressed compactly over her back, her young nestled against her side with a paw resting on her back; signed Masanao within a polished wood oval reserve. 3.7cm x 3.7cm (11/2in x 11/2in).

GBP500 - 600 JPY81.000 - 97.000 US\$560 - 670

A WOOD NETSUKE OF TWO MONKEYS

By Sadakazu, Edo period (1615-1868), 19th century The adult monkey seated and holding a peach with both hands tantalisingly out of reach from her young clambering over her back with one hand outstretched for his share; signed beneath the adult's foreleg Sadakazu to within a polished wood oval reserve. 5.7cm (21/4in) high.

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

9 *

A WOOD NETSUKE OF TWO MONKEYS

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century

The adult monkey seated cross legged, leaning forward eagerly eating a persimmon with one hand and holding another in the other hand, its offspring clambering over its mother back; signed beneath one foreleg Masanao within a rounded rectangular reserve. 3.5cm x 4.3cm (1 5/8in x 1 11/16in).

GBP700 - 900 JPY110,000 - 150,000 US\$790 - 1,000





A WOOD NETSUKE OF A MONKEY By Masanao, Yamada, Ise Province,

Edo period (1615-1868), 19th century

The monkey seated in a leisurely manner, one hand resting on his knee, his mouth open as he takes a bite into a large persimmon, the eyes and teeth inlaid; signed beneath the left thigh in a polished oval reserve Masanao. 4.1cm x 2.7cm (1 5/8in x 1in).

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

11 *

THREE WOOD NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first a cluster of three round capped mushrooms, signed Minko with a kao, 4.4cm (13/4in) long; the second a lotus pod, the wood stained, loose ebony seeds inside the holes, the stem curling back to form the himotoshi, unsigned, 4.3cm (1 11/16in) long; the third a cluster of four wide capped mushrooms of various sizes, the caps of two lacquered to simulate dirt, unsigned, 4.5cm (13/4in) long. (3).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900











12

12 *

FIVE WOOD NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century All unsigned unless otherwise stated; the first a dried shiitake mushroom cap, with a peach stone ojime, 4.8cm (1 7/8in) long; the second a gourd partially eaten by a small mouse hidden within, 4cm (1 9/16in) high; the third a wasp in a partially eaten and split pomegranate, inscribed Kogetsu, 3.3cm (1 5/16in) long; the fourth a man carrying an oversized gourd strapped to his back, the eyes inlaid, 4.6cm (1 13/16in) high; the fifth a small frog resting on a bamboo section, the eyes inlaid, 4.6cm (1 13/16in) long. (5).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

13 *

A GROUP OF SEVEN NETSUKE, A WALNUT CARVING, AND A MINIATURE SAYA (SHEATH) INRO

Edo period (1615-1868) to Meiji era (1868-1912), 19th century All unsigned unless otherwise stated; the first netsuke a red-lacquered manju, carved all around with a snail amongst chestnuts, lotus, beans and other assorted ripe vegetables on a diaper pattern ground, 5cm (2in) diam.; the second netsuke a red-lacquered manju, the front carved with peaches and bats amongst flowers and foliage, 5.8cm (21/4in) long; the third netsuke a carved walnut shell with a rakan blowing a conch shell, surrounded by a sinuous dragon, 3.1cm (1 3/16in) high; the fourth netsuke a carved walnut shell with three karako (Chinese boys) playing tug-of-war and overcoming Daikoku at the other end, inscribed in a rectangular reserve with raised ukibori characters Akamagaseki no ju Seigyuken Gaho, Bunka jusannen kito gejun (Seigyuken Gaho, living in Akamagaseki [present-day Shimonoseki], end of the twelfth month in 1816), 3.3cm (1 5/16in) high; the fifth netsuke a kagamibuta with a Satsuma earthenware plate and wood bowl, the plate depicting a finely dressed beauty in a garden, 5.2cm (2 1/16in) diam.; the sixth netsuke a brass hiuchi (tinder lighter), inlaid with scattered blossoms, 4.4cm (13/4in) long; the seventh a shibuichi manju, inlaid with two courtiers and a servant, 3cm (1 3/16in) diam.; the walnut shell carving depicting blind men with a tiger and dragon, 3.7cm (1 7/16in) high; the miniature single-case inro with a gilt metal sheath, engraved with butterflies. 2.2cm (7/8in) high. (9).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

14 *

TWO WOOD NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first a large chestnut with a flowering chrysanthemum, unsigned, 4.1cm (1 5/8in); the second a persimmon filled inside with pieces of charcoal, the charcoal of ebony, unsigned, 3.3cm (1 5/16in). (2).

GBP500 - 600 JPY81.000 - 97.000 US\$560 - 670

15 *

FOUR WOOD FIGURE NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first an oni (demon) soliciting funds for a temple, holding an account book in one hand, unsigned, 6.2cm (2 7/16in) high; the second a standing old man with his head covered, 5cm (2in) high; the third Yojo (Chinese: Yu Rang) seated, stabbing the robe of his rival Cho Bujutsu (Zhao Wuxu), signed Minko with a kao, 3.8cm (11/2in) long; the fourth a man in mid-step, carrying a peach and flowers in his robe, 6.6cm (2 9/16in) high. (4).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

16 *

FOUR MASK NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century Three of wood, one of lacquered wood; the first wood, an Okina (Old Man) mask, signed Isshusen, 4.2cm (1 5/8in) high; the second wood, a Hannya (Female Demon) mask, the eyes inlaid in copper, unsigned, 5.1cm (2in) high; the third wood, a mask of an old man, signed Deme Masahide, 5.3cm (2 1/16in) high; the fourth lacquered wood, an oni (demon), 3.7cm (1 7/16in) high. (4).

GBP400 - 600 JPY65,000 - 97,000 US\$450 - 670





SIX WOOD FIGURE NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century The first a crouched Sanbaso dancer, the mask inlaid, signed Minsetsu, 2.6cm (1 1/16in) long; the second a Chinese sage with a crane, signed Shodai, 4.1cm (1 5/8in) high; the third a Chinese man seated and holding a lotus pod, unsigned, 3.6cm (1 7/16in) long; the fourth a boy seated on a large ox as his father holds the halter, signed Keisai, 4cm (1 9/16in); the fifth a seated man gripping a mortar, pounding mochi (rice cakes), signed Gyokko, 3.8cm (11/2in); the sixth a seated monk, bearing a smug expression, details inlaid, unsigned, 2.9cm (1 1/8in). (6).

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900

18 *

FIVE ASSORTED MASK NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 18th to 19th century All unsigned unless otherwise stated; the first wood, a shishi (Chinese mythical lion) mask, with a hinged moveable jaw, the eyes inlaid, 4.6cm (1 13/16in) long; the second wood, a Hannya (Female Demon) mask, signed Shugetsu saku with a seal, 4.8cm (1 7/8in) high; the third wood, a shishi mask, lacquered red, gold, and black, 6.5cm (21/2in) long; the fourth a bronze, gilt, and lacquered wood oni (demon) mask, the eyes inlaid in gilt with dark pupils, 4cm (1 9/16in) high; the fifth shibuichi and wood, an Okina (Old Man) mask, 7cm (23/4in) high. (5).

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900

VARIOUS PROPERTIES

TWO TALL WOOD NETSUKE

Edo period (1615-1868), late 18th to mid-19th century The first a long-legged South Sea Islander standing, one hand held above his head while the other holds a drumstick, a small drum slung at his waist, unsigned, 12.5cm (4 15/16in) high; the second a boatman calling out, holding a pipe with one hand, his paddle leaning against his leg, the eyes inlaid, unsigned, 9.5cm (33/4in) high. (2).

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900

Provenance:

Purchased in these Rooms, 6 November 2014, lot 73. A Scottish private collection.

A WOOD NETSUKE OF A KAPPA

By Suketada, Takayama, Hida Province, Edo period (1615-1868), mid-19th century

The kappa standing on a large clam, attempting to extricate one foot caught in the shell, the eyes inlaid; signed on the underside Suketada. 3.6cm (1 7/16in) long.

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

A LACQUERED-WOOD NETSUKE OF THE 'CLAM'S DREAM'

Edo period (1615-1868) or Meiji era (1868-1912), 19th century The clam lacquered silver with bands of various geometric patterns on the shell, slightly opening to reveal a scene of figures in the precincts of a castle; possibly signed in an indistinct seal. 5cm (1 15/16in) long.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670







22





THREE WOOD NETSUKE

Edo period (1615-1868), 19th century

The first the Chinese hero Yojo (Chinese: Yu Rang) seated, stabbing the robe of his rival Cho Bujutsu (Zhao Wuxu), the eyes inlaid; signed on a silver tablet Masayoshi, 3.6cm (1 7/16in) long; the second an awabi (abalone), the textured shell exterior contrasting with smooth flesh beneath, signed on a raised rectangular reserve Shigemasa, 4.2cm (1 11/16in); the third the Chinese hero Hankai (Fan Kuai) lunging forward, carrying a door, signed Hidekazu, 4.4cm (13/4in) high. (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

Provenance:

Edward Wrangham Collection. Purchased in these Rooms, 15 May 2012, lots 101 (the first) and 103 (the second and third). A Scottish private collection.

23

A GROUP OF 53 ASSORTED OJIME (FASTENERS)

Edo period (1615-1868) to Meiji era (1868-1912), mid-19th to early 20th century

Comprising ojime of various shapes, sizes and materials, including nine of carved wood, four of cloisonné-enamel, three of porcelain Kutani ware, two of glass, four of lacquered wood, the remainder of mixed metal, ten inlaid with different designs, others engraved or pierced, a few illegibly signed, including one signed Minto, one possibly signed Chosai and one signed Shichijukyu so [...]oku (Old man of 79 years old, [...]oku). The largest: 2.2cm (5/8in). (53).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300



(signature)





A WOOD NETSUKE OF A TIGER

By Naito Toyomasa (1773-1856), Tanba Province, early/mid-19th century

The sabre-toothed tiger seated, turning left to look over its shoulder, its long tailed curled around and beneath its body, the tiger's stripes finely detailed, its eyes inlaid, signed with incised characters Toyomasa within a rectangular rounded reserve; with a plain wood storage box. 3.2cm x 4.1cm (11/4in x 1 5/8in). (2).

GBP10,000 - 15,000 JPY1,600,000 - 2,400,000 US\$11,000 - 17,000

Netsuke of tigers by Naito Toyomasa are relatively rare in the market. Two examples have been sold in these Rooms, one from the Julius and Arlette Katchen Collection, 6 November 2018, lot 53, and a second from a private collection, 6 November 2012, lot 104. For similar examples by the artist, see Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, 1974, p.241, no.747; George Lazarnick, Netsuke and Inro Artists and How to Read Their Signatures, Honolulu, privately printed, 1982, p.1192; and Joe Earle, Netsuke: Fantasy and Reality in Japanese Miniature Sculpture, Boston, MFA Publications, 2001, p.297, no.258.





INRO AND OTHER SAGEMONO FROM A FRENCH PRIVATE COLLECTION **ACQUIRED IN PARIS DURING** THE 1950s-1960s (Lots 25-62)

TWO INLAID GOLD-LACQUER INRO

Rinpa Style

Edo period (1615-1868), 17th/18th century The first with an upright broad body of four cases, the kinji ground inlaid in shell and applied in heavy pewter with gourds hanging from trailing vine, the interior of rich nashiji, unsigned, 6.7cm (2 5/8in) high; the second of three cases, the kinji ground similarly inlaid in shell and applied with heavy pewter decorated with an all-over design of mantises crawling over autumn plants and grasses, the interior of matt gold lacquer, unsigned; 6.5cm (21/2in) high. (2).

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

26 *

TSUCHIDA SOETSU

A Black-Lacquer Small Three-Case Inro Edo period (1615-1868), 18th century The roiro ground decorated in gold takamaki-e and mura-nashiji with details applied in pewter inlay depicting a stationary gissha (ox cart), a crescent moon inlaid in silver on the reverse, the interior of plain black lacquer; signed Gyonen hachiju-san sai (Aged 83), Tsuchida Soetsu with a kao. 5.8cm (2 3/8in) high.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

The artist is recorded in E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.270, Tsuchida Soetsu, top row, right.





AN INLAID GOLD AND CARVED-RED-LACQUER FOUR-CASE INRO

Edo period (1615-1868), late 18th/early 19th century Of upright form, decorated in gold takamaki-e and kirikane with two lobed panels enclosing on one side a monkey seated beneath a branch of ripe peaches on rocks in front of a waterfall, the design continuing on the other side with two other monkeys, all reserved on a rich Gyobu nashiji ground, the sides, top, and bottom of carved red lacquer, engraved with repeated foliate motifs; unsigned. 9.5cm (3¾in) high.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

Provenance:

Sold at Drouot, Paris, 1967 (with a paper label in French).

28 *

TWO INLAID BLACK-LACQUER **FOUR-CASE INRO**

Edo period (1615-1868), 18th century Each of upright form, the first decorated in gold takamaki-e and hiramaki-e and inlaid with six ayu (sweetfish) swimming among omodaka (arrowhead plants), unsigned, 6.5cm (21/2in) high; the second decorated with six tanchozuru (red-crested cranes), inlaid in shell and pewter, foraging for food in a rice field, the interior of black lacquer, inscribed on the base Hokkyo Korin with red seal Hoshuku, 6.7cm (2 5/8in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900











30



29 *

TWO BLACK-LACQUER SMALL **FOUR-CASE INRO**

Edo period (1615-1868), 19th century The first lacquered on the upright roiro (blacklacquer) body in gold and red takamaki-e with a vase of flowers resting on a Chinese stand among open books on one side and a family of chickens on the other, with details inlaid in shell, the interior of plain black lacquer, unsigned, 5.6cm (2 5/16in) high; the second inro inlaid in shell with a herdsman pulling an ox, the interior of plain black lacquer, unsigned, 6.2cm (2 3/8in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

TWO BLACK-LACQUER INRO

Edo period (1615-1868), 19th century The first of upright form with four cases decorated with a continuous design of a monkey seated on a fruiting peach tree and eating a peach on one side and a second monkey riding a boar on the other, unsigned, 8.1cm (31/4in) high; the second a smaller upright three-case inro decorated on both sides with a rearing horse beneath trailing willow branches, unsigned, with a glass ojime; 7.5cm (3in) high. (2).

GBP500 - 700 JPY81,000 - 110,000 US\$560 - 790

31 *

KOMA YASUTADA

A Black-Lacquer Three-Case Inro Edo period (1615-1868), 19th century The broad, flattened rich roiro (blacklacquer) ground decorated in gold and silver takamaki-e with a large eagle in flight, swooping low over turbulent waters searching for prey, the interior of red lacquer with mattgold lacquer risers; signed on the base in gold lacquer Koma Yasutada saku. 7.6cm x 8cm (3in x 3 1/8in).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

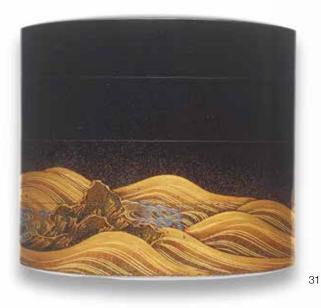
Provenance:

Hayashi Tadamasa (with an old handwritten collection label stuck on the base).

Published:

E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.328, Koma Yasutada, bottom left.

The design is taken from Gazu hyakkacho, a woodblock-printed book by Sekizushi Morinori, first published in 1729. The present design is no.3 illustrated in vol.1.





32 *

KOMA KORYU LINEAGE

A Black-Lacquer Five-Case Inro Edo period (1615-1868), probably 19th century

The vertical rectangular body with a lustrous roiro (black-lacquer) ground, decorated in gold and silver takamaki-e and kirikane with a large eagle perched on a flowering oak tree threatening a monkey hiding behind a rock, shown on the reverse, the interior of rich nashiji; signed on the base in gold lacquer Koma Koryu saku. 9.2cm (3 5/8in) high.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700







TWO LACQUER FOUR-CASE INRO

Edo period (1615-1868), probably 18th century

The first decorated in gold lacquer and red takamaki-e with a swarm of cicada, butterflies and tamamushi (jewel beetles) pollinating over a mass of shinobu (Davallia mariesii), with details of inlaid shell, the interior of rich nashiji, unsigned; 7.6cm (3in) high; the second decorated in gold takamaki-e, togidashimaki-e, kirikane and silver hiramaki-e with chrysanthemum growing on rocks and bending over a rushing stream that continues over the base of the bottom case, the interior of rich nashiji, unsigned; 8.2cm (31/4in) high. (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

34 *

TWO LACQUER FOUR-CASE INRO

One by Yoshiaki, Edo period (1615-1868), 19th century

Each of upright form and decorated in different shades of gold takamaki-e; one lacquered with the Seven Sages of the Bamboo Grove, three on one side playing flutes and four on the other carrying other musical instruments, reserved on a sparsely sprinkled hirame black-lacquer ground, signed on the base Yoshiaki with a kao, 8.2cm (31/4in) high; the second embellished with overlapping leafy chrysanthemum sprays on a nashiji ground, unsigned; 8cm (3 1/8in) high. (2).

GBP800 - 1.000 JPY130,000 - 160,000 US\$900 - 1,100





SUNRYUSAI KYOCHIKA (DATES **UNKNOWN) AND SHIBATA ZESHIN** (1807-1891)

A Gold-Lacquer Four-Case *Inro* Edo period (1615-1868), 19th century A Lacquer Hako-Netsuke Meiji era (1868-1912), late 19th century The kinji ground inro decorated in various shades of silver and gold takamaki-e and e-nashiji depicting a peacock strutting behind rocks beside a cherry tree, its tail feathers trailing behind shown on the reverse, the interior of rich nashiji, signed on the base in gold lacquer Sunryusai Kyochika; with a rounded-square box netsuke lacquered in shitan-nuri and black kanshitsu with autumn plants bending gently over a hill, a shoreline with waves combed in the seigaiha-nuri technique in the distance, signed in scratched characters on the reverse Zeshin; with a bronze ojime in the form of a tama (jewel); unsigned. The inro: 7.8cm (3in) high; the hako-netsuke: 3.3cm x 3.2cm (11/4in x 11/4in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

36 *

TWO BLACK-LACQUER **THREE-CASE INRO**

Edo period (1615-1868), probably 19th century

The first of slender small upright form decorated on the roiro ground in gold and silver takamaki-e with New Year motifs, one side with a shimenawa (sacred rope) hung with shida (fern), shide (paper streamer), nanten (Nandina domestica), and mizuhiki (stiff paper cords), and a tachibana orange beside sprigs of pine on the reverse, the cord runners embellished in Gyobu nashiji with plum blossoms, the top, bottom, and interior of rich nashiji; unsigned, 5.8cm (21/4in) high; the second of broader form, decorated in gold takamaki-e and mura-nashiji with a kirimon (paulownia crest), the interior of nashiji, 5.8cm (21/4in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900







A BLACK-LACQUER FIVE-CASE INRO

Edo period (18615-1868), 19th century The upright sparsely sprinkled Gyobu nashiji black-lacquered ground decorated in gold and red takamaki-e with a gnarled plum tree, the red blossoms continuing over to the reverse, the interior of rich nashiji; unsigned. 10.2cm (4in) high.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

Provenance: Arthur Kay Collection.

38 *

A LACQUERED-WOOD ELONGATED **SLENDER RIBBED FIVE-CASE INRO**

Edo period (1615-1868), 19th century The mottled orange-tan lacquered body decorated in gold takamaki-e and kirikane with two confronting dragons, their bodies upright and extending the length of the inro, the interior of plain black lacquer, showing on either side, the cord runners formed by metal ring fittings on the top, bottom and either side; unsigned. 11.5cm (41/2in) high.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

39 * **KAJIKAWA LINEAGE**

Two Black-Lacquer Five-Case Inro Edo period (1615-1868), 19th century Each of upright form and similarly lacquered in gold takamaki-e, togidashi maki-e, kirikane and e-nashiji, the first decorated with a continuous Chinese landscape scene at dusk depicting a pilgrim leading a mule over a bridge spanning a river on one side and a pavilion nestled amongst tall craggy mountains on the other, the interior of rich nashiji, signed on the base Kajikawa saku with a tsubo-shaped seal, 9.2cm (3 9/16in) high; the second similarly lacquered with chrysanthemums growing from behind a brushwood fence and bending over a meandering stream, signed on the base Kajikawa saku with a tsubo-shaped seal; 9.2cm (3 9/16in) high. (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100



KAJIKAWA LINEAGE

A Black-Lacquer Small Three-Case Inro Edo period (1615-1868), 19th century The upright body decorated in gold and silver takamaki-e with a continuous design depicting a shallow rattan basket brimming over with leafy daikons, the interior of rich nashiji, signed in gold lacquer on the base Kajikawa saku; with a lacquered ojime and a black-lacquer double-gourd netsuke embellished with a snail; unsigned. The inro: 7.2cm (2 7/8in) high; the netsuke: 2.6cm (1in) long.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

Provenance: Arthur Kay Collection.











41 * A GOLD-LACQUER FOUR-CASE INRO

Edo period (1615-1868), 19th century The top and bottom of upright form, the broad body decorated in gold takamaki-e with overlapping chrysanthemum of different sizes on a Gyobu nashiji ground, the interior of rich nashiji; unsigned; with a black-lacquer hako netsuke similarly lacquered in gold takamaki-e with two roundels enclosing a rain dragon among fragmented hanabishi mon (flowery diamond crests); signed Shinsai within a goldlacquered oval reserve.

The inro: 8.1cm (3 3/8in) high; the hako-netsuke: 1.6cm x 3.7cm (3/4in x 1 3/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

HASEGAWA SHIGEYOSHI LINEAGE

A Gold-Lacquer Four-Case Inro Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The kinji upright, wide body decorated in gold and silver takamaki-e, e-nashiji, and kirikane with an auspicious New Year's Day scene with a solitary crane flying against the rising sun on one side, and a pair of cranes standing beside pine saplings on the other, the interior of rich nashiji; signed in gold lacquer on the base Hasegawa Shigeyoshi saku with a tsuboshaped seal. 8.1cm (3 3/8in) high.

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

TWO GOLD-LACQUER INRO

One by Josen(sai) and one by Hasensai, Edo period (1615-1868), 19th century The first decorated in gold takamaki-e with a peacock standing with its tail feathers erect and trailing over to the other side above a peahen, the 'eyes' of the male's feathers inlaid in shell, the interior of rich nashiji, signed in gold lacquer on the base Josen saku with a tsubo-shaped seal, 7cm (23/4in) high, with a brass tubular ojime pierced with gourds and vine; the second of five cases, lacquered with a cockerel and hen, the former standing on a drum, beneath a pine tree whose trailing branches extend to the other side above two chicks, the drum and pine with inlaid silver details, the interior of rich nashiji, signed in gold lacquer on the base Hasensai; 9cm (31/2in) high. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700



ONE GOLD-LACQUERED THREE-CASE INRO AND ONE INLAID WOOD **THREE-CASE INRO**

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The first a three-case inro in the form of a kiku kago (chrysanthemum basket), decorated in gold takamaki-e and inlaid shell with chrysanthemums bursting through the simulated rattan openwork design, unsigned, 5.7cm (2 3/16in) high; the second an inlaid wood lenticular three-case inro decorated in Shibayama style with a swallow perched on a flowering plum tree, the design continuing on the reverse, unsigned; 7.5cm (2 7/8in) high. (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100













A RED-LACQUER CIRCULAR TWO-CASE INRO, AN INLAID GOLD-LACQUER CIRCULAR KOBAKO (SMALL BOX), AND TWO NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th to 20th century The first a circular two-case inro decorated on both sides in gold takamaki-e and inlaid shell with stylised butterflies in flight among stylised plants and flowers, the interior of red lacquer, unsigned, 7.7cm (3in) high; the second an inlaid gold-lacquer circular box conceived in the manner of Ogata Korin and decorated in gold takamaki-e and applied with heavy pewter and shell with leafy camellia blooms on the top and underside, the interior similarly inlaid with sarutori ibara (Smilax china) floating on a stream, 7.6cm (3in) diam.; the third a lacquered wood netsuke in the form of a snake hidden in the hollow of a pine tree, signed on the reverse Toyo with a kao, 5.9cm (21/4in) high; the last a brass and silvered-metal netsuke in the form of a loofah gourd, unsigned; 10cm (3 7/8in) long. (4).

GBP700 - 900 JPY110,000 - 150,000 US\$790 - 1,000

46 *

HARA YOYUSAI (1772-1845/6)

A Black-Lacquer Five-Case Inro Edo period (1615-1868), 19th century

Decorated in black, gold takamaki-e, kirikane, and ishime-nuri takamaki-e with a continuous design depicting a squirrel swinging on a leafy branch hung with ripe chestnuts, the edge of one chestnut and other branches extending to the other side, the top and bottom surfaces sprinkled with sparse hirame flakes, the interior of rich nashiji; signed on the base in gold lacquer Yoyusai; with a shibuichi ojime in the form of a badger. 8.9cm (31/2in) high.

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

47 *

HARA YOYUSAI (1772-1845/6)

A Gold-and-Polychrome-Lacquered Small Four-Case Inro Edo period (1615-1868), 19th century

Decorated in gold and polychrome takamaki-e with a continuous scene depicting a typically plump and coquettish Otafuku indoors, standing at an open window with one hand dipping into soybeans contained in a sanpo (stand) held in the other, the reverse showing outside an escaping oni (demon), both scenes framed by snow-laden stems of bamboo, the interior of rich nashiji, signed on the base in gold lacquer Yoyusai saku; with an inlaid gold-lacquered ojime. 5.6cm (2 3/8in) high.

GBP700 - 1,000 JPY110,000 - 160,000 US\$790 - 1,100

The design on this inro alludes to the Setsubun festival, still practised today and celebrated the day before the beginning of the lunar New Year in Japan. Characterized by a special ritual known as mamemaki ('bean throwing') the ceremony is performed to cleanse away any evil from the previous year and evil spirits that might bring misfortune and bad health during the year to come. Roasted soybeans (fuku mame) are thrown either out of the door or at a family member wearing an oni (demon) mask, while shouting Oni wa soto! Fuku wa uchi (Demons out! Luck in!).













TWO GOLD-LACQUER FOUR-CASE INRO

One by Kakosai, Edo period (1615-1868), 19th century

The first of upright form, the kinji ground decorated in gold takamaki-e and kirikane with two pheasants standing among rocks from behind which plum trees grow, the interior of rich nashiji, signed in gold lacquer on the base of the bottom case Kokosai; 9cm (31/2in) high; the second of lenticular form, decorated in gold takamaki-e with an eagle perched on a pine tree spying its prey flying past on the other side, the interior of rich nashiji, unsigned; 8.5cm (3 3/8in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900



KAKOSAI SHOZAN LINEAGE

An Inlaid Gold-Lacquer Four-Case Inro Edo period (1615-1868), early/mid-19th century Decorated in gold takamaki-e, e-nashiji and gold togidashi maki-e with a continuous

design of the Azuma kudari (Journey to the East) from Chapter Nine of Ise monogatari (The Tales of Ise) in which the courtier-poet Ariwara no Narihira on horseback and his attendants stop to admire the celebrated Yatsuhashi (Eight-Stage Bridge) over an iris pond in the province of Mikawa, the interior of rich nashiji; signed on the base in gold lacquer Kakosai. 9cm (31/2in) high.

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790









RYOSHOSAI KOJI

A Gold-Lacquer Four-Case Inro Edo period (1615-1868), 19th century The upright form with kinji ground decorated in gold and silver takamaki-e with a humorous parody of Daruma as a courtesan accompanied by a woman dressed in his usual Buddhist garb on one side side, followed by Otafuku as a shinzo (apprentice courtesan) holding a *hossu* (ritual fly whisk) over her shoulder and two kamuro (child apprentices) carrying respectively sake cups and a portable smoking set shown on the reverse, the interior of rich nashiji; signed on the base in gold lacquer Ryoshosai Koji with a kao. 8.2cm (3 1/8in) high.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

51 *

KAKYOSAI SHOZAN

A Gold-Lacquer Five-Case Inro Edo period (1615-1868), 19th century The upright form with kinji ground decorated in gold and slight-coloured takamaki-e and e-nashiji with a high-ranking courtesan parading in full splendour accompanied by her two kamuro (child apprentices) past a cherry tree shown on the other side enclosed within a wooden fence, a portable lantern resting on the ground, the interior of rich nashiji; signed on the base in gold lacquer Kakyosai Shozan. 9cm (31/2in) high.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100









SHIBAYAMA STYLE

A Shibayama-Inlaid Gold-Lacquer Four-Case Inro Meiji era (1868-1912), late 19th/early 20th century The upright kinji body decorated in Shibayama style with a Chinese vase brimming over with peonies, chrysanthemums, and bush clover, petals strewn around the ground on one side and leafy sprigs of shukaido (hardy begonia) on the reverse, the interior of rich nashiji, unsigned; with a gold-lacquered ojime and mixed-metal inlaid circular netsuke, carved with a coiled dragon; unsigned. 6.8cm (2 5/8in) high.

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

SHIBAYAMA STYLE

A Gold-Lacquer Small Three-Case Inro Meiji era (1868-1912), late 19th/early 20th century The kinji upright broad body decorated in gold takamaki-e with a long-handled basket brimming over with chrysanthemums, the reverse with further chrysanthemum sprays, with details inlaid in iridescent shell, the interior of rich nashiji, unsigned; with a gold-lacquer netsuke in the form of a pillow lacquered with chrysanthemums; unsigned. The inro: 5.2cm (2 1/16in) high, the netsuke: 4.6cm (1 7/8in) long.

GBP500 - 800 JPY81,000 - 130,000 US\$560 - 900



SHOKASAI AND SHIBAYAMA LINEAGE

An Inlaid and Gold-Lacquer Four-Case Inro Meiji era (1868-1912), late 19th/early 20th century

The lenticular kinji ground decorated in gold and slight-coloured takamaki-e, gold hiramaki-e, kirikane, and Shibayama style with Kosekiko (Chinese: Huangshigong) kneeling on rocks and holding up a fallen shoe towards Choryo (Zhang Liang) shown on the other side, crossing a bridge on horseback and holding a rolled scroll, the dragon that saved Choryo from a river looking up at him from the waves, signed on the base in gold lacquer Shokasai and Shibayama within a shell-inlaid rectangular reserve; with a circular lacquered and inlaid metal oiime and a gold-lacquer two-part domed circular netsuke embellished with a meandering, flowering plum branch; unsigned.

The inro: 8cm (3 1/8in) high; the netsuke: 3.2cm (11/4in) diam.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

SHOKASAI (ACTIVE 19TH CENTURY)

An Inlaid Gold-Lacquer Four-Case Inro Edo period (1615-1868) or Meiji era (1868-1912), early/mid-19th century The lenticular kinji ground decorated in gold takamaki-e and e-nashiji, one side with Tekkai Sennin inlaid in high relief shakudo, gold, and bronze seated on rocks beneath a pine tree blowing out his anima, water cascading down rocks shown on the other side, with details of kirikane, the interior of rich nashiji, signed on the base Shokasai. 9cm (31/2in) high.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100







ANONYMOUS, SOMADA LINEAGE

A Black-Lacquer and Shell-Inlaid Four-Case Inro

Edo period (1615-1868), 19th century The black-lacquer ground inlaid in shell and enhanced with gold and silver foil and e-nashiji with a cockerel foraging for food beneath flowering branches of cherry on one side, the design continuing on the reverse depicting a hen, the cord runners embellished with different auspicious objects, the top and bottom surfaces with stylised foliate roundels and foliage, the interior of rich nashiji, unsigned; with a mixed metal bead-form ojime inlaid with two butterflies, signed Shuraku. 9cm (31/2in) high.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

57 *

SOMADA LINEAGE

An Inlaid Lacquer Four-Case Inro Edo period (1615-1868), 19th century The flattened broad roiro body decorated in typical Somada-style inlays of iridescent, minutely cut shell and kirikane arranged with alternating repeated horizontal bands of foliate motifs within hexagonal shapes enclosed within a rectangular lobed panel, surrounded by stylised chrysanthemums among scrolling vines, the top and bottom surfaces with repeated shippo-tsunagi (linked-cash), the interior of rich nashiji; unsigned. 7.8cm (3in) high.

GBP700 - 900 JPY110,000 - 150,000 US\$790 - 1,000

58 *

A BLACK-LACQUER FOUR-CASE INRO

Edo period (1615-1868), 19th century Decorated in gold and silver takamaki-e and hiramaki-e with a continuous design of overlapping peacock tail and pheasant feathers extending over the top and bottom surfaces, all reserved on a lustrous black ground, the 'eyes' on a few of the peacock's tail feathers inlaid in shell, the interior of rich nashiji; unsigned. 9.1cm (31/2in) high.

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900





57







TWO GOLD-LACQUER INRO

One by Shokasai, Edo period (1615-1868)

or Meiji era (1868-1912), late 19th/early 20th century The first of upright form with five cases, decorated in different tones of gold hiramaki-e and kirikane with a continuous design of shrubs of fuyo (cotton rosemallow), the interior of rich nashiji, unsigned; 9.5cm (3¾in) high, with a wood netsuke figure of a Bugaku dancer, unsigned, 5.6cm (21/4in) high; the second of lenticular form with four-cases, decorated in Shibayama style with depicting a courtesan at Asazuma on Lake Biwa dressed in court robes and cap, seated in a boat under a willow tree, holding a kotsuzumi (small drum), geese descending to shore on the reverse, signed in gold lacquer on the bottom

case Shokasai; 8.7cm (3 3/8in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900













A CARVED WOOD TONKOTSU (TOBACCO POUCH)

Edo period (1615-1868), probably 19th century

The body carved in varying degrees of relief with a continuous design of a three-clawed dragon whose writhing body is partially hidden among clouds beneath a geometric band, the talons and eyes inlaid in shell, the clouds extending on the top surface of the cover, inscribed on the reverse Futa minmai [..] within a rectangular reserve, 8cm (3 1/8in) high; with a lacquered wood kagamibuta netsuke, with a hirame (flatfish) swimming among aquatic plants, unsigned, 4.1cm (11/2in) diam.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

61 *

AN INLAID BRONZE OR COPPER **SMALL TWO-CASE INRO**

Edo period (1615-1868), 19th century

The upright body decorated in high relief metal inlays of gilt, silver, and bronze with Daikoku dragging his sack, a basket containing shells lying on a sprig of flowers and Daruma on one side and a tamamushi (jewel beetle), a peony blossom, and a prancing shishi (Chinese mythical lion) on the other, unsigned; with an ojime pierced with autumn plants and flowers and a flattened, circular openwork bronze manju netsuke carved with overlapping dragonflies, wasps, and cicadas crawling over autumn plants and flowers; unsigned.

The inro: 6.7cm (2 5/8in) high; the manju netsuke: 4.5cm (1¾in) diam.

GBP400 - 600 JPY65,000 - 97,000 US\$450 - 670







(tonkotsu signature)





62 *

SHIBATA ZESHIN (1807-1891)

A Lacquered-Wood Tonkotsu (Tobacco Pouch) or Zansaisage (Container for Food Scraps) in the Form of a Large Kuri (Sweet Chestnut)

Meiji era (1868-1912), late 19th century

The reddish-brown polished ground textured, pierced, and carved to simulate the skin of a chestnut, lacquered in gold, silver, tan, and ishime-nuri takamaki-e, decorated with a wasp hovering over a cluster of three ripe kuri (sweet chestnut, Castanea crenata) splitting out of their spiny burr, three other chestnuts falling beneath the leafy branch shown on the reverse, signed in scratched characters Zeshin along one side at the lower bottom; with a bone ojime in the form of a chestnut; and a boxwood netsuke of two naturalistically carved chestnuts resting against each other, their smooth skin contrasting with the calyx textured in ukibori, signed Gyokuso to within a rectangular reserve. The tonkotsu: 9.2cm x 8cm (3 9/16in x 3 1/8in); the netsuke: 4cm (1 9/16in) wide.

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700

The theme of chestnuts splitting from their husks was favoured by Shibata Zeshin, who used the subject matter in several works across different media and formats. Compare for example, a single-case lacquer inro sold in these rooms, The Harriet Szechenyi Collection of Japanese Art, 8 November 2011, lot 316, a lacquer painting from the Mr and Mrs James O'Brien Collection at the Honolulu Academy of Arts, illustrated by Howard A. Link, The Art of Shibata Zeshin, Honolulu, Honolulu Academy of Arts, 1979, p.139, no.66. See also an album leaf painting illustrated in the Nikkei Shinbunsha, Edo Chic, Meiji Technique: The Art of Shibata Zeshin, featuring the Edson Collection, exhibition catalogue, Tokyo, Nikkei Inc., 2009, p.71, no.28; also illustrated in Sebastian Izzard, Zeshin, The Catherine and Thomas Edson Collection, exhibition catalogue, San Antonio, San Antonio Museum of Art, 2007, p.140, fig.44-29.

A LACQUER INRO BY SHIBATA ZESHIN (1807-1891)

SHIBATA ZESHIN (1807-1891)

A Lacquer Inro with Shoki the Demon-Queller and an Oni (Demon), and a Netsuke with a Sake-Bottle Meiji era (1868-1912), circa 1886

In sheath-inro form, the case of wood covered in silver fundame textured in ishime-nuri to imitate the walls of a rustic dwelling, each side pierced with a window, the window bars rendered on one side in shell and on the other in tetsusabi-nuri, one side of the sheath hinged to release the container inside, the interior of the sheath finished in gold fundame lacquer, the container probably of paper, with overhanging lid and divided interior, covered in gold kinii and ishime-nuri; on the front, Shoki the Demon-Queller in coloured togidashi maki-e seen from the waist up, dressed in the robes and cap of a Chinese scholarofficial, with his sword on his back and wearing a baleful expression, the reverse also in togidashi maki-e with an oni (demon) in silhouette hiding behind a shoji (paper screen), signed in scratched characters on the base near one of the cord runners Zeshin, $8.2cm \times 6cm \times 1.6cm$ $(3\frac{1}{4}in \times 2 \frac{3}{8}in \times \frac{5}{8}in)$; the netsuke in box form, of wood lacquered in shibuichi-nuri and with a design of a large and a small decorated gourd in takamaki-e; iron and gold ojime in the form of a mallet; the netsuke signed in scratched characters on the base Zeshin, $3.2cm \times 2.7cm \times 1.4cm (1\frac{1}{4}in \times 1in \times \frac{1}{2}in);$ with a fitted wood storage box. (2).

GBP30,000 - 40,000 JPY4,900,000 - 6,500,000 US\$34,000 - 45,000

Provenance:

Inro: Henri Vever (1854-1942) Collection. Vianier Collection. Densmore Collection. Bess Collection.

Netsuke: Hayashi Collection, sold in 1902. Henri Vever (1854-1942) Collection.

Inro and netsuke: Charles Greenfield Collection, sold at Eskenazi Ltd., London, 1990.

Misumi Collection.

Sold in these Rooms, 5 November 2014, lot 6.

A Royal Collection.

Exhibited and Published:

Harold P. Stern, The Magnificent Three: Lacquer, Netsuke and Tsuba, exhibition catalogue, New York, Japan House Gallery, 1972, cat. no.164 (inro).

Pekarik, Andrew J., Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection, exhibition catalogue, New York, Metropolitan Museum of Art, 1980, cat. no.79.

Eskenazi Ltd., The Charles A. Greenfield Collection of Japanese Lacquer, London, 1990, cat. no.79.

Nezu Museum, Shibata Zeshin no shikko, urushi-e, kaiga (Shibata Zeshin: From Lacquer Arts to Painting), exhibition catalogue, Tokyo, 2012, cat. no.87.

The Chinese demon-queller Shoki in pursuit of a fleeing oni (demon) was one of Zeshin's favourite subjects in both lacquer and painting, and numerous examples are extant. The Nezu Museum in Tokyo owns an inro (Nezu Museum 2012, cat. no.86) which is very similar to the present lot with the difference that the inner container is in the more usual form of a set of interlocking compartments. With its intricate structure, complex range of techniques, lively characterization, and meticulous finish, this lot displays many of the virtues of Zeshin's finest inro.











A PRIVATE COLLECTION OF CONTEMPORARY INRO **BY UEMURA ENSHU (BORN 1955)** (Lots 64-72)

64 *

ATTRIBUTED TO UEMURA ENSHU (BORN 1955)

A Yamimaki-e (Black-on-Black) Lacquer Three-Case Inro

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century

The broad rectangular body with a rich roiro ground, lacquered in black relief with crows in flight, their wings overlapping, the interior lacquered on both sides with an egret in gold takamaki-e on a rich nashiji ground, inscribed on the base in black relief Karyobin; with a wood storage box. 8.2cm (31/4in) high. (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

UEMURA ENSHU (BORN 1955)

A Gold-Lacquer Three-Case Inro Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Decorated in gold lacquer with details highlighted in shell and kirikane depicting a ho-o bird in flight on one side and a stylised paulownia tree on the other, the interior of rich nashiji, the sides of brownish lacquer, signed on the base in gold lacquer Enshu; with a

wood storage box. 9cm (31/2in) high. (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

UEMURA ENSHU (BORN 1955)

A Gold-Lacguer Three-Case Inro with Matching Manju Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Of upright form, decorated in gold and polychrome togidashi maki-e with a continuous scene of courtiers and attendants at leisure, one side depicting attendants restraining a horse, probably from Ise monogatari (The Tales of Ise), the interior with rich nashiji risers, signed on the base Enshu; with an en-suite manju netsuke, lacquered with a matching scene of an attendant with a horse, signed on the reverse Enshu; with a pale blue glass ojime. The inro: 7cm (2¾in) high; the manju netsuke: 3cm (1 3/8in) diam.

GBP1.200 - 1.500 JPY190,000 - 240,000 US\$1,300 - 1,700

67 *

UEMURA ENSHU (BORN 1955)

A Gold-Lacquer Three-Case Inro with Matching Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Of upright form, decorated in gold and polychrome togidashi maki-e with a scene from the famous kabuki play Sukeroku, one side depicting the courtesan Agemaki standing before Sukeroku, seated and leaning back, holding a pipe between his toes, offering it to the elderly and vicious samurai Ikyu shown on the other side, the interior of rich nashiji, signed on the base Enshu; with a netsuke in the form of a wood bucket filled with water inlaid in shell, unsigned; with a pale blue glass ojime. The inro: 7.6cm (3in) high; the netsuke: 1.9cm (¾in) high.

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

68 *

UEMURA ENSHU (BORN 1955)

A Gold-Lacguer Three-Case Inro with Matching Manju Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Of upright form, decorated in gold and polychrome togidashi maki-e with a Noh performance, one side depicting a man knelt and beating a tsuzumi (hand drum) as another holds a silk rope, gesturing towards a woman dancing with a fan shown on the other side, the interior of rich nashiji, signed on the base in raised gold lacquer Enshu; with a manju netsuke, lacquered with waves and a spiral design, unsigned; with a pale blue glass ojime. The inro: 7.7cm (3in) high; the manju netsuke: 3.2cm (11/4in) diam.

GBP1.500 - 2.000 JPY240.000 - 320.000 US\$1,700 - 2,200





UEMURA ENSHU (BORN 1955)

A Gold-Lacquer Three-Case Inro with Matching Manju Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century The inro embellished in gold, silver, and polychrome togidashi maki-e with a famous scene after a woodblock print design by Suzuki Harunobu (1725-1770) from Heike monogatari (Tales of the Taira Clan), when the youthful and noble Kumagai Naozane meets his premature death at the hands of Taira no Atsumori at the Battle of Ichi no Tani, the older warrior shown on one side with a fan beckoning Kumagai standing beside his horse on the reverse, inscribed Harunobu ga on one side, signed on the base Enshu; with a manju netsuke lacquered with a warrior on horseback, unsigned; with a pale blue and green mottled glass ojime. The inro: 7.6cm (3in) high; the manju netsuke: 3.3cm (11/4in) diam.

GBP1,000 - 1,500

JPY160,000 - 240,000 US\$1,100 - 1,700



UEMURA ENSHU (BORN 1955)

A Gold-Lacquer Three-Case Inro Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century

Decorated in gold and polychrome takamaki-e with a squirrel asleep and tightly curled up in a ball on one side and acorns nestled among leaves on the other, with details in okibirame, shell and e-nashiji, the interior of rich nashiji, signed on the base in gold lacquer Enshu; with a wood storage box. 8.2cm (31/4in) high. (2).

GBP1,000 - 1,500

JPY160,000 - 240,000 US\$1,100 - 1,700





71 * **UEMURA ENSHU (BORN 1955)**

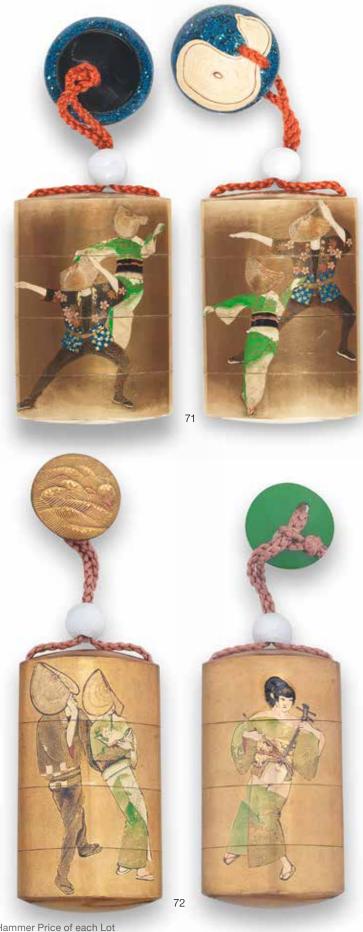
A Gold-Lacquer Three-Case Inro with Matching Manju Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Of upright form, decorated in green, blue and gold togidashi maki-e with two itinerant dancers on each side, their faces concealed beneath wide-brimmed straw hats, the interior with rich nashiji risers, signed on the base Enshu; with an en-suite manju netsuke, lacquered with a gourd against a blue shellinlaid ground, signed on the reverse Enshu; with a pale blue glass ojime. The inro: 7cm (23/4in) high; the manju netsuke: 3.2cm (11/4in) diam.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

72 * **UEMURA ENSHU (BORN 1955)**

A Gold-Lacquer Three-Case Inro with Matching Manju Netsuke Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Of upright form, decorated in gold and polychrome togidashi maki-e with two Awa odori dancers on one side, their faces concealed beneath wide-brimmed straw hats, dancing to the accompaniment of a shamisen player depicted on the other side, the interior with rich nashiji risers, signed on the base Enshu; with an en-suite manju netsuke, lacquered with waves, signed in gilt lacquer Enshu. The inro: 7.6cm (3in) high; the manju netsuke: 2.6cm (1in) diam.

GBP1,200 - 1,500 JPY190,000 - 240,000 US\$1,300 - 1,700









TWO KISERUZUTSU FROM A FRENCH PRIVATE COLLECTION **ACQUIRED IN PARIS DURING THE 1950s-1960s**

73 *

TWO KISERUZUTSU (PIPE CASES)

One after Kaigyokusai Masatsugu of Osaka (1813-1892), 19th century The first of otoshi-zutsu form, the boxwood body carved in varying degrees of relief simulating a pine tree and inlaid with three metal ants crawling over the surface, a short looped branch at the top forming the himotoshi; inscribed Kaigyokusai with seal Masatsugu, 23cm (9in) long; the second of muso-zutsu form, bearing a dark-grey ishime-nuri ground decorated in gold, silver and red takamaki-e with dragonflies hovering over stalks of rice, unsigned, 21.5cm (81/2in) long. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

VARIOUS PROPERTIES

A WOOD TONKOTSU OR ZANSAISAGE (CONTAINER FOR FOOD SCRAPS) IN THE FORM OF A SEATED TOAD

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Constructed in two separate sections, the toad's removable head forming the cover, the cord runners in the form of its raised arms, incorporating the cord, its smooth-skinned belly contrasting with its stippled warty back, the eyes inlaid; unsigned. 11.2cm (4 3/8in) high.

GBP700 - 800 JPY110,000 - 130,000 US\$790 - 900

KAJIKAWA LINEAGE

A Gold-Lacquer Large Four-Case Saya (Sheath) Inro

Edo period (1615-1868), 19th century The openwork saya (sheath) lacquered with a nashiji ground, the inside edges lobed, matching the lobed edged cartouches of the broad en-suite inro, the cartouches enclosing a continuous scene decorated in gold, silver and coloured takamaki-e with a parading, elaborately dressed high-ranking courtesan accompanied by a retinue of child and older apprentices and male attendants shown on the other side, the interior of rich nashiji; signed on the bottom of the saya in gold lacquer Kajikawa saku.

10.3cm x 8.2cm (4 1/16in x 31/4in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

Provenance:

A private collection, New York. Purchased at Sotheby's, London, 6 May 2020, lot 95.

HARA YOYUSAI (1772-1845/6) AND HOGEN HARUAKI (1787-1859)

An Inlaid Gold-Lacquer Five-Case Inro Edo period (1615-1868), 19th century The kinji ground decorated in gold takamaki-e with auspicious New Year symbols, depicting a portrait of Jurojin inlaid in high and flat relief of gold, shakudo, and shibuichi holding his staff and a minogame (bushy-tailed tortoise) enclosed within a roundel on one side, and a tanchozuru (red-crested crane) feeding its nested chicks on a pine tree the reverse, the cranes similarly inlaid in mixed metal high relief, all on a ground of abundant pine, the interior of rich Gyobu nashiji; signed on the base Yoyusai for the lacquer and Hogen Haruaki within an inlaid gold rectangular reserve for the metalwork. 9.3cm (3 5/8in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

Provenance:

A private collection, New York. Purchased at Sotheby's, London, 6 May 2020, lot 94.

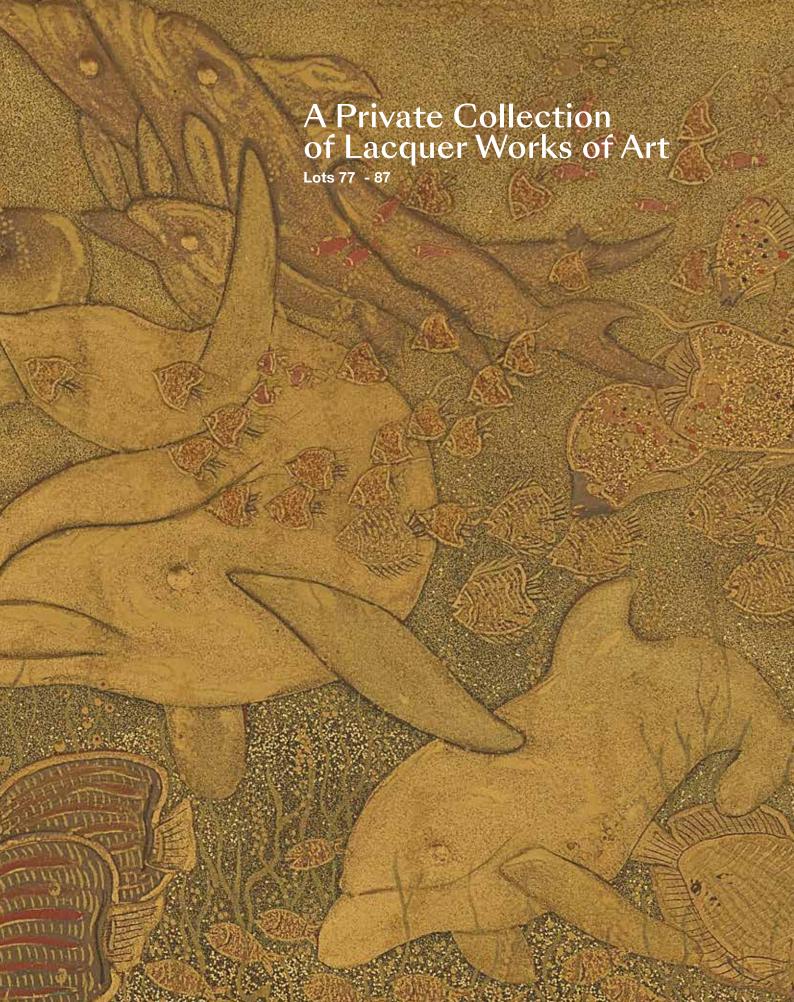














A PRIVATE COLLECTION OF **LACQUER WORKS OF ART** (Lots 77-87)

77 *

A GOLD-LACQUER KOBAKO (SMALL BOX) IN THE FORM OF THREE OVERLAPPING FANS

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century Decorated in gold takamaki-e, togidashi maki-e, and hiramaki-e with embellishments of silver and kinpun with autumn scenes of a gissha (ox cart) stationed beneath branches of maple, hagi (bush clover) bending over a stream against the partially obscured full moon and stalks of chrysanthemum issuing from behind a jinmaku (outdoor curtain), the sides of the box decorated with chrysanthemum crests interwoven among scrolling karakusa ('Chinese grasses'), the inside and underside of rich nashiji, unsigned; with a plain wood storage box. 6.1cm x 17.2cm (2 3/8in x 63/4in). (3).

GBP3,500 - 5,500 JPY570,000 - 890,000 US\$3,900 - 6,200



A GOLD-LACQUER SMALL ANGLED SQUARE KOBAKO (BOX FOR STORING INCENSE)

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The kabusebuta (overlapping lid) with a kinji ground decorated in shades of gold and silver takamaki-e, kirikane and gold togidashi maki-e depicting a Hiroshige-inspired rain scene with two travellers caught in a sudden downpour, one a samurai struggling with a parasol on the rocky embankment, the second of a man on the opposite side sheltered beneath a hat and straw cape running across the bridge spanning a river, the narrow borders of the lid embellished in Gyobu nashiji, the sides of the lid, interior, and base of the box embellished in rich nashiji, the sides of the box fitted with a silvered-metal floral-shaped mount with a loose ring attachment to accommodate the purple silk cords, unsigned; with a plain wood storage box. 5cm x 8.4cm x 8.4cm (2in x 31/4in x 31/4in). (3).

GBP2.000 - 3.000 JPY320,000 - 490,000 US\$2,200 - 3,400



79 (interior tray)

A GOLD-LACQUER SMALL KOBAKO (BOX FOR STORING INCENSE) **AND COVER**

Meiji era (1868-1912), late 19th/early 20th century The kabusebuta (overlapping lid), body, and base finely decorated with an all-over design of overlapping maple leaves, lacquered in gold and silver takamaki-e and mura-nashiji with subtle highlights rendered in kirikane, the interior of rich nashiji, with an en-suite, detachable lobed tray similarly lacquered with three puppies playing with a folding fan, broken in the process, a portable incense holder in the form of a clam strewn on the ground; unsigned; with a cream silk storage bag and a wood storage box, incribed on the lid On kobako (Box for storing incense). 5.7cm x 8.5cm x 9.7cm (21/4in x 3 3/8in x 33/4in). (5).

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700

80 *

FUTAGI SEIHO (1884-1954)

A Lacquer Kogo (Incense Box) and Cover Showa era (1926-1989), 20th century The inrobuta (flush-fitting) lid lacquered in gold and iro-e takamaki-e with a solitary cricket on the lustrous kinji ground, the insect's wings skilfully and naturalistically textured, the interior of the lid and box embellished in rich nashiji; the underside of the box signed with a red-lacquered oval seal Seiho; with a wood tomobako storage box inscribed outside the lid Matsumushi maki-e kogo (Maki-e incense box with a cricket design) and signed Seiho saku. 9.2cm (3 5/8in) diam. (3).

GBP1,800 - 2,500 JPY290,000 - 410,000 US\$2,000 - 2,800









ATTRIBUTED TO TOMITA KOSHICHI (1854-1910)

A Gold-Lacquer Cylindrical Koro (Incense Burner) and Cover Meiji era (1868-1912), late 19th/early 20th century The kinji ground embellished in shades of gold takamaki-e with a continuous design of windswept autumn plants including shrubs of susuki (miscanthus), chrysanthemum, and ominaeshi (valerian) bending over a shibagaki (brushwood fence), the base of rich nashiji, the interior lined in silvered metal, fitted with an en-suite reticulated shibuichi hoya (incense cover), pierced with flowering kikyo (Chinese bellflowers) interwoven among karakusa ('Chinese grasses'); unsigned with a wood tomobako storage box inscribed Koro kinji kusabana maki-e (Incense burner with maki-e foliage design on gold ground), signed inside the lid maki-e shi Koshichi (Maki-e artist Koshichi) with a kao. 9cm x 9cm (31/2in x 31/2in). (3).

GBP3,000 - 4,000 JPY490.000 - 650.000 US\$3,400 - 4,500

One of the most renowned lacquer artists during the Meiji era (1868-1912), Tomita Koshichi, was one of those rare craftsmen who deftly combined exceptional technical skills with the sensibilities of modern design. Born in Kyoto as Okumura Koshichi, he studied under Yamamoto Takemitsu and Mitsutoshi from the age of 10. In 1877, he went to Tokyo and studied under Kiyokawa Morisada, and was adopted by the antique dealer Tomita Isuke. His works were selected for both domestic and international exhibitions.

ATTRIBUTED TO KODA SHUETSU (1881-1933)

A Gold-and-Black-Lacquer Suzuribako (Box for Writing Utensils) Taisho (1912-1926) or Showa (1926-1989) era, 20th century The kabusebuta (overlapping) lid decorated in gold takamaki-e with a Neo-Rinpa-style scene depicting five ducks swimming on calm waters, a pine tree growing on the rocky embankment, the design continuing over the sides of the box, the inside of the lid and box with overlapping pairs of stylised plant motifs on a ground embellished with rich nashiji, the detachable interior ita (baseboard) similarly lacquered to match, fitted with a suzuri (ink-grinding stone) and a silver and shakudo rectangular suiteki (water dropper) stamped with a single Chinese character Minami, unsigned; with a purple silk draw-string storage bag and a tomobako wood storage box inscribed Mizudori kosuzuribako (Small writing box with waterfowl design), signed inside the lid Shuetsu saku with a seal Do and another seal reading Shissendo belonging to the producer or distributor Okamoto Shissendo of Kyoto. 2.2cm x 16cm x 20cm (7/8in x 61/4in x 7 7/8in). (3).

GBP6,000 - 8,000 JPY970,000 - 1,300,000 US\$6,700 - 9,000

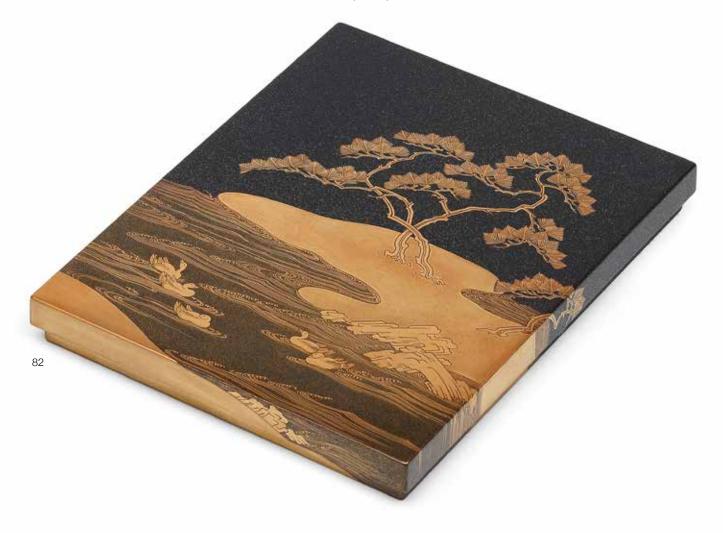
One of the major figures in 20th century Japanese lacquer art, Koda Shuetsu was born Koda Kaichiro in Osaka and trained under his father, Kibei, also known as Yamamoto Rihei (1839-1908). He adopted the name Shuetsu out of admiration and respect for Hon'ami Koetsu (1558-1637), a potter, lacquerer, and calligrapher, considered one of the instigators of the art movement and style that later became known as Rinpa. The influence of Rinpa, and Koetsu in particular, can be seen in many of Shuetsu's drawings and lacquer works.

Shuetsu's pieces were selected for numerous exhibitions and are preserved in many important institutions including the Tokyo National Museum.





(interior)





A GOLD-LACQUER RECTANGULAR KOBAKO (BOX FOR STORING INCENSE)

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The inrobuta (flush-fitting lid) with a polished roiro (black) lobed panel embellished in kirikane, gold and red takamaki-e, enclosing a seated single-horned, mythological creature, probably some form of baku, on a chequered red-and-gold ground, the chequered design extending over the sides of the box, the interior fitted with four en-suite detachable boxes and covers, each lacquered in gold takamaki-e with a different bird-and-flower scene representing the four seasons, the inside of all the boxes, bases, and lids of rich nashiji; unsigned. 4.2cm x 11.8cm x 8.6cm (1 5/8in x 4 5/8in x 3 3/8in). (10).

GBP4.000 - 5.000 JPY650.000 - 810.000 US\$4,500 - 5,600

SHIBATA KEISAI (DATES UNKNOWN)

A Lacquered-Wood Kogo (Incense Box) Probably Showa era (1926-1989), 20th century

The exterior of the inrobuta (flush-fitting) lid embellished with two butterflies, each of a different species, lacquered in black and iro-e hiramaki-e over a polished wood ground, the subtle highlights rendered in e-nashiji, the interior of plain wood, signed on the base of the box in black lacquer Keisai; with a wood tomobako storage box inscribed outside the lid Cho kogo (Incense box with butterfly design), the inside the lid signed Zeshin isha mago Keisai (Design after Zeshin, painted by his grandson Keisai) with seal Koma. 6cm (2 3/8in) diam. (3).

GBP800 - 1,200 JPY130.000 - 190.000 US\$900 - 1.300

The second son of Shibata Reisai (1850-1915), Shibata Keisai learnt the maki-e technique from his father. Reisai was himself the eldest son of the protean genius and master lacquerer Shibata Zeshin (1807-1891).

A GOLD-AND-BLACK-LACQUER SHIKISHIBAKO (BOX FOR STORING **SQUARE POEM PAPERS)**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The exterior of the inrobuta (flush fitting) lid decorated in gold, polychrome and silver hiramaki-e, with the poet, possibly Ariwara no Narihira seated on a rectangular mat beneath a cherry tree with petals falling on the ground, the design extending over the lid and the box, a mass of full cherry blossoms rendered in gold hiramaki-e shown on the reverse of the lid and inside the box, all against a lustrous black-lacquered ground sprinkled with rich e-nashiji, the rims of silver, unsigned; with a plain wood storage box. 2cm x 17.5cm x 18.5cm (3/4in x 6 7/8in x 71/4in). (3).

GBP4.000 - 5.000 JPY650,000 - 810,000 US\$4,500 - 5,600





(interior)







86 (interior)



A GOLD-LACQUER ROUNDED SQUARE LOBED **KOGO (BOX FOR STORING INCENSE)**

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century

The kabusebuta (overlapping) lid and body decorated in gold hiramaki-e and e-nashiji with overlapping pairs of roundels enclosing stylised chrysanthemums scattered over a kinji ground, with liberal applications of kinpun, the inside of the lid and en-suite detachable interior tray complementarily lacquered with shrubs of hagi (bush clover) scattered with inlaid silver dewdrops, two sides of the box with a silvered-metal fitting in the form of a florette attached with a loose ring handle to accommodate the silk cord, with a wood storage box inscribed Kiku maki-e kyara bako (Box for aloeswood incense with chrysanthemum maki-e design).

6cm x 10.1cm x 10.1cm (2 3/8in x 4in x 4in). (4).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

A GOLD-LACQUER KODANSU (SMALL CABINET)

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/20th century The rich kinji ground sumptuously decorated predominantly in gold and red hiramaki-e and takamaki-e with profuse highlights of e-nashiji and kirikane, the exterior front, top, and side surfaces with a shoal of bottlenose dolphins swimming in different directions among a wide variety of fish and other sea creatures including assorted species of butterflyfish, clown triggerfish, marine angelfish, maroon clownfish, bannerfish, and sardines, the reverse with a solitary heron flying towards clumps of bamboo grasses growing among rocks, the two hinged doors opening to reveal within four removable drawers similarly lacquered with different seasonal flowers, the inside of the right door embellished with New Year motifs, three tanchozuru (red-crested cranes) standing on a hillock, and young pines on the inside of the left door, applied with silvered-metal mounts chased with scrolling karakusa ('Chinese grasses'), unsigned; with a wood tomobako storage box titled Kaiyu maki-e kodansu (Small cabinet with gambolling sea creatures in maki-e).

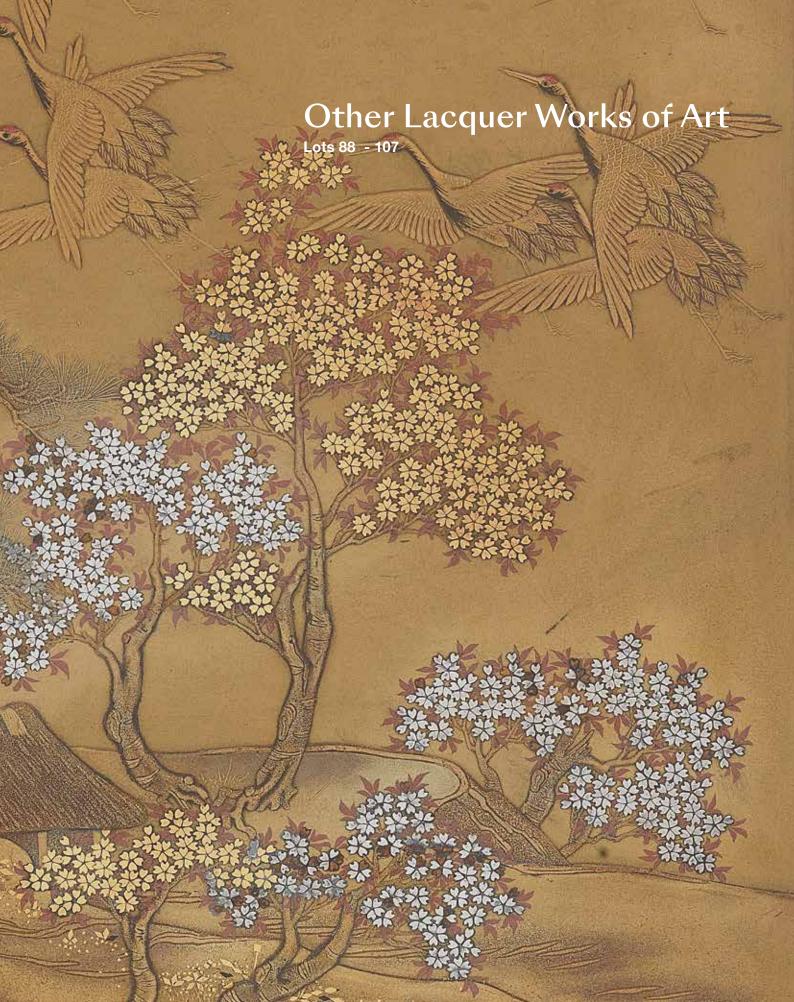
18.8cm x 17.5cm x 11.6cm (7 3/8in x 6 7/8in x 4 9/16in). (2).

GBP8,000 - 12,000 JPY1,300,000 - 1,900,000 US\$9,000 - 13,000













VARIOUS PROPERTIES

88 *

A LACQUER RECTANGULAR DEEP MIDARE-BON (GARMENT TRAY)

Edo period (1615-1868), probably 18th century

Decorated in gold and pewter takamaki-e with details inlaid in shell with a deer and stag grazing beneath maple branches draping across a lantern hanging beneath the eaves of the Kasuga Shrine in Nara, the exterior sides gold-lacquered with Rinpa-style waves, the rim pewter; with an inscribed wood storage box.

5cm x 31.5cm x 25cm (2in x 12 3/8in x 9 7/8in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

89

A BLACK-LACQUER MATCHING CANDLESTICK AND TRAY WITH AN OIL DISH

Meiji era (1868-1912), late 19th/early 20th century The candlestick with a cylindrical stem supported on a hemispherical base in the form of a stylised chrysanthemum, lacquered in gold hiramaki-e and nashiji with an exotic long-tailed bird and two butterflies in flight and crowned by a chrysanthemum-shaped finial mounted with a gilt receptacle for holding the oil dish, 48.2cm (19in) high; the lobed rimmed tray similarly lacquered with the same design, 6cm x 33cm (2 3/8in x 13in); each unsigned, accompanied by a conventional red-lacquered oil dish, with an inscribed wood storage box. (6).

GBP300 - 500 JPY49,000 - 81,000 US\$340 - 560 To be sold without reserve



TOYO (DATES UNKNOWN)

A Rare, Elepgant, and Unusual Lacquer Kendai (Lectern) in the Form of Gagaku (Traditional Imperial Court Music and Dance) Implements Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Finely lacquered in gold *iro-e takamaki-e* and gold *hiramaki-e* and nashiji, formed from three assembled parts: the pedestal base shaped as a rectangular drum fitted with a single frontal drawer, the exterior sides of the drum embellished with stencil-like sprigs of peony blossoms beneath a narrow border of butterflies alternating with wisps of cloud inlaid in shell relief, the narrow outer edges further applied with silver-metal studs, raised on four short shippo-tsunagi-shaped (linkedcash) feet, which in turn supports two elaborate arms connected across the middle by a pair of drumsticks and across the bottom by an oval panel decorated with two overlapping inscribed shikishi-ban, one signed Toyo, the right arm in the shape of a hand drum, the left in the shape of a torikabuto (dancer's cap), richly lacquered in polychrome maki-e with geometric motifs and simulated tasselled adornments of the courtly instruments, details of silvered metal, both arms supporting the slightly sloping rectangular book rest for the placement of the music script, the left, right and front sides of the reading table decorated in gold lacquer relief with 12 scattered characters denoting

the juniritsu (12-pitch scale, a standardized gamut of notes, also known as the Chinese chromatic scale, see below), the reverse edge of the book rest in the form of a ryuteki (dragon flute), the underside of the lectern lacquered in gold hiramaki-e with stylised butterflies, flowers and ferns surrounding a cockerel applied in silver high relief within a circular panel, fitted with two hooks suspending two removable, heavy, ornately beaded tasselled cords, with a silver-lacquered rectangular bunchin (weight) and a red-lacquered wood, custom-made tomobako storage box signed on the exterior of the lid with a large red seal Toyo and titled in gold lacquer on a silver rectangular panel Gakkigata maki-e kendai (Book stand in the form of musical instruments) and retaining the original elegantly cushioned and purple silk-lined interior. 42cm x 33cm (161/2in x 13in). (5).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600



91



A GOLD-LACQUER SERVING TRAY

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century The shallow tray of rectangular form with bevelled corners, the nashiji ground decorated in gold, silver, and red hiramaki-e and takamaki-e with cuttings of hydrangea, plum blossom, pinks, and camellia, two small sparrows flying above, unsigned; with a wood storage box. 56cm x 37.3cm x 3.5cm (22in x 14 11/16in x 1 3/8in). (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

A GOLD-LACQUER ROUNDED **RECTANGULAR FUBAKO (LETTER BOX)**

Edo period (1615-1868), 19th century The kabusebuta (overlapping) lid decorated in gold and silver takamaki-e with two minogame (bushy-tailed tortoises) swimming over a stream, all on a rich nashiji ground, two sides of the box with a gilt-metal fitting in the form of a circular roundel carved with a paulownia crest attached with a loose ring handle to accommodate the silk cord; unsigned. 6cm x 24.2cm x 7cm (2 3/8in x 91/2in x 23/4in). (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

AN INLAID SHELL NATSUME (TEA CADDY) AND COVER

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The black-ground inlaid in shell with an allover scene of windswept autumn plants and flowers comprising strands of susuki (miscanthus), nadeshiko (pinks), ominaeshi (valerian), hagi (bush clover), and kikyo (Chinese bellflower), growing behind a hill, the interior sparsely sprinkled with hirame flakes; signed on the underside of the box with an inlaid shell seal Yoshiie. 7cm x 6.5cm (23/4in x 21/2in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700





94 *

A GOLD-LACQUERED NATSUME (TEA CADDY) AND COVER

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The black-lacquer ground sprinkled sparsely with hirame flakes and decorated in gold and slight red takamaki-e with an all-over design of five tanchozuru (red-crested cranes) ascending towards the full moon depicted on the cover, the underside and interior of burnished silver lacquer; unsigned. 7.2cm x 7.2cm (23/4in x 23/4in).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

95 *

A GOLD-LACQUERED NATSUME (TEA CADDY) AND COVER

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century The black ground decorated in gold takamaki-e with an all-over design of leafy chrysanthemum stems covering the exterior of the cover and the box, the stamens of the flowers lacquered in e-nashiji, the underside and interior of burnished silver lacquer; unsigned. 7.2cm x 7.2cm (23/4in x 23/4in). (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700













TWO LACQUER BOXES AND COVERS

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century

The first a jubako (picnic box), lacquered black, with gilt hiramaki-e depicting roundels of the 'Three Friends of Winter' (pine, bamboo, and prunus), unsigned, 19.8cm x 19.8cm x 19.3cm (73/4in x 73/4in x 7 9/16in); the second a karabitsu (footed storage box) with six feet, lacquered black, mounted with brass fittings, unsigned, 42cm x 35cm x 26.2cm (161/2in x 133/4in x 101/4in). (5).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

97 *

A SOMADA INLAID HEXAGONAL KOGO (BOX FOR STORING INCENSE) AND COVER

Edo period (1615-1868), 19th century

The exterior of the lid and sides of the box decorated with typical Somada-style inlays of iridescent, minute shell and gold hirame, the cover with a central hexagonal cartouche enclosing a spiral design surrounded by different bands of textile motifs, the lower sides and upper sides of the box with the same repeated shippo-tsunagi (linkedcash) band, the lower section and foot of the box with other foliate and geometric bands, the underside and interior of the box and cover of brown lacquer; unsigned. 3.2cm x 7.1cm (11/4in x 23/4in). (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

AN INLAID SHELL AND GOLD-LACQUER KOGO (BOX FOR STORING INCENSE)

Edo period (1615-1868), probably 19th century The cover decorated in gold takamaki-e, e-nashiji, and kirikane with two confronting crabs, the sides of the cover and the box inlaid in shell, the interior and underside of the box of black lacquer; the underside signed in black lacquer low relief Masa. 3.3cm x 5.7cm (11/4in x 21/4in). (2).

GBP800 - 1,200 JPY130.000 - 190.000 US\$900 - 1,300

A BLACK-LACQUER LARGE NAGAMOCHI (STORAGE CHEST)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century Of conventional rectangular form with a hinged lid, the roiro (black lacquer) ground decorated in yellow hiramaki-e with mitsuba kiku mon (triple chrysanthemum crest), fitted with silvered metal mounts engraved with mitsuba aoi mon (triple-hollyhock crest), and black handles. 78.6cm x 79.7cm x 175cm (30 15/16in x 31 3/8in x 68 7/8in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700





100 * A BLACK-LACQUER RYOSHIBAKO (DOCUMENT BOX)

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 20th century The kabusebuta (overlapping lid) embellished in various shades of gold, red, and green hiramaki-e with a large peony flower on a lustrous black ground, with highlights of e-nashiji, the design continuing over the sides of the lid, the interior of plain black lacquer; unsigned. 7cm x 30.5cm x 24.3cm (23/4in x 12in x 91/2in). (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

A GOLD-LACQUER SMALL BOX AND **COVER IN THE FORM OF AN UCHIWA GUNPAI (GENERAL'S WAR FAN)**

Edo period (1615-1868), 19th century The cover of decorated in silver and gold takamaki-e with a coiled dragon against a shippo-tsunagi (linked-cash) ground, with a sun on one side and a full moon on the other, with highlights inlaid in shell, the sides of the cover and the box embellished in Gyobu nashiji; unsigned. 3.5cm x 9.2cm (1 5/8in x 3 9/16in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



102

A GOLD-LACQUER MINIATURE SHODANA (DISPLAY CABINET)

Meiji era (1868-1912), late 19th/early 20th century The rectangular carcass comprising two pairs of sliding doors at the top, one pair of hinged doors, a drop front door, central staggered shelves, and six drawers, decorated in predominantly gold and silver takamaki-e, kirikane, and rich e-nashiji, the front embellished with abundant cherry trees in bloom growing on the rolling hills of Yoshino, beside thatched dwellings or cherry branches overhanging a meandering stream, with highlights of Gyobu nashiji on the narrow edges of the doors, the top, reverse, and sides with complementary scenes depicting flocks of tanchozuru (red-crested cranes) in flight against the sunset, over cascading water or thatched buildings nestled beneath spreading pine, the drawers applied with silver handles, either in the form of cherry blossoms or simple bracket handles; unsigned. 17.5cm x 8.3cm x 19cm (6 7/8in x 31/4in x 71/2in).

GBP4.000 - 6.000 JPY650,000 - 970,000 US\$4,500 - 6,700





103

A SILVER-MOUNTED, GOLD-LACQUER, AND SHIBAYAMA-INLAID FOUR-SIDED VASE

Meiji era (1868-1912), late 19th/early 20th century The gold-lacquered body inset with four lobed kinji lacquer panels edged in silver, each depicting a different bird among the corresponding seasonal plants and flowers, two panels showing an elaborate ikebana display, each panel executed in Shibayama-style encrustations reserved on a gold-lacquered ground embellished with stylised peony heads interwoven among scrolling karakusa lacquered in gold hiramaki-e, the waisted neck decorated with different foliate roundels beneath a narrow band of auspicious motifs, the narrow sides of the vase embellished with Gyobu nashiji, the base of e-nashiji; unsigned. 23.2cm (9 1/8in) high.

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700



104 *

AN INLAID AND GOLD-LACQUER MATCHING SET OF BUNDAI (WRITING DESK) AND SUZURIBAKO (BOX FOR WRITING

Edo period (1615-1868) or Meiji era (1868-1912), mid-19th century Conceived in the manner of Ogata Korin, both decorated on the kinji ground in gold takamaki-e and applied with inlays of shell and pewter with the famous scene Azuma kudari (Journey to the East) from Chapter Nine of Ise monogatari (The Tales of Ise) in which the courtier-poet Ariwara no Narihira and his followers stop to admire the celebrated Yatsuhashi (Eight-Stage Bridge) over an iris pond in the province of Mikawa; the bundai of standard form with fudegaeshi (raised sections to left and right), the ten silver fittings to the corners and sides of the top and the ends of the fudegaeshi, decorated with irises growing over the Yatsuhashi, inscribed on the underside in raised gold lacguer Hokkyo Korin with seal Korin; the suzuribako rounded and rectangular with a domed kabusebuta (overhanging lid) with Ariwara on horseback on the exterior, the interior of the lid with the Yatsuhashi over an iris pond, the interior of the box similarly lacquered to one side with stems of irises, with a fitted frame and ita (baseboard), containing the suzuri (ink-grinding stone), a metal rectangular suiteki (water dropper), one writing brush, one paper pricker, and one paper knife, unsigned; with two lacquered-wood storage boxes, one inscribed Korin maki-e suzuribako (Maki-e Box for Writing Utensils by Korin) and the other inscribed Korin maki-e bundai (Maki-e Writing Desk by Korin). The bundai: 13cm x 60cm x 33.5cm (5 1/8in x 23 3/8in x 13 1/16in); the suzuribako: 3cm x 23.2cm x 21.2cm (11/4in x 8 5/16in x 8 5/16in). (10).

GBP6,000 - 8,000 JPY970,000 - 1,300,000 US\$6,700 - 9,000





MITAMURA JIHO (1886-1979)

A Black-Lacquer Natsume (Tea Caddy) Taisho (1912-1926) or Showa (1926-1989) era,

Embellished in gold, silver, and polychrome takamaki-e with spiral whirlpool motifs of different size sparsely adorning the cover and body against a lustrous black-lacquer ground, the outer edge of the lid and body with horizontal lines, the inside of the lid and body of red lacquer sprinkled with gold hirame flakes, the inside raised edges limited to two spiral motifs, the inside of the lid lacquered with two cranes in gold and silver hiramaki-e, signed on the base in silver takamaki-e Jiho [...]; with a tomobako wood storage box inscribed Saiko maki-e chaki (Tea caddy with design in colourful maki-e), signed inside the lid Jiho saku (Made by Jiho) with seal Jiho. 8.4cm (31/4in) high. (3).

GBP2.000 - 3.000 JPY320,000 - 490,000 US\$2,200 - 3,400

106 *

MITSUMURA OF KYOTO (DATES UNKNOWN)

A Black-Lacquer *Natsume* (Tea Caddy) Probably Showa era (1926-1989), mid-20th century

The exterior lacquered in gold and silver takamaki-e with an all-over design of overlapping sprays of shinobugusa (remembrance grasses, Davallia mariesii), the inside of the lid, inside raised edge and body scattered with *mitsu-dome* (three comma) motifs, unsigned; with a wood tomobako storage box inscribed outside Shinobugusa maki-e natsume (Tea caddy with maki-e design of remembrance grasses); inscribed inside Uchi ni tomoe no e ari (Interior with a comma design) and signed with the kao of a member of the Sen Soshitsu lineage; artist signature underneath Heian Mitsumura (Mitsumura of Kyoto) and seal Mitsumura; and a striped silk drawstring storage bag. 7.2cm (2¾in) high. (4).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400





107

IKEDA TAISHIN (1825-1903)

A Gold-Lacquer Inlaid Koro (Incense Burner) in the Form of a Bamboo Section Meiji era (1868-1912), late 19th century

The gold-lacquered ground decorated with several ants inlaid in high relief lacquer crawling over the surface, signed in gold lacquer Taishin with a red seal Taishin, the base of rich nashiji, the shibuichi cover reticulated with a basketwork design; with a plain wood storage box. 8cm (3 1/8in) high. (3).

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700

BASKETS Various Properties

108

THREE BAMBOO FLOWER BASKETS

One by Tanabe Chikuunsai (1877-1937), Taisho (1912-1926) to Showa (1926-1989) era, mid to late 20th century The first a hanging basket of the Ryu Rikyo type, madake (timber bamboo) and rattan; mutsume-ami hexagonal plaiting, tobi gozameami ('skipping' mat plaiting), asanoha compound hexagonal plaiting (base), knotted and wrapped rattan rim, bamboo and rattan handle, signed Chikuunsai kore o tsukuru (Chikuunsai made this), 26cm x 35cm (101/4in x 133/4in); the second in the form of a Chinese 'arrow vase', madake and rattan plaited in a variety of techniques faithfully following the typical form of a Chinese 'arrow' vase, with two cylinders of bamboo applied either side of the top of the neck, with a bamboo otoshi, unsigned, 30.3cm (12in) high; the third boldly formed, madake strips, natural twigs of bamboo, twigs of another plant, and staining, of roughly spherical form, free-style plaiting interwoven with bamboo rhizomes, hexagonal plaiting (base), unsigned, 38cm x 30cm (15in x 11¾in). (3).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

Ryu Rikyo is a Chinese-style name used by the pioneering Nanga (Chinese-inspired literati) artist Yanagisawa Kien (1704-1758); Tanabe Chikuunsai I was often inspired by Chinese baskets depicted in Yanagisawa's paintings.

Illustrated on page 70.





109 * **SUEMURA SHOBUN (1917-2000)**

Four Serving Trays

Showa era (1926-1989), second half of the 20th century Madake (timber bamboo), stain, lacquer; asanoha-ami (hexagonal plaiting); wrapping. The smallest: 10.7cm x 35cm (4 3/16in x 3¾in); the largest: 12.5cm x 33.5cm (4 15/16in x 13 3/16in). (4).

GBP300 - 500 JPY49,000 - 81,000 US\$340 - 560 To be sold without reserve

A LACQUERED FLOWER CONTAINER AND A BAMBOO FLOWER BASKET

The container by Tanabe Chikuunsai II (1910-2000), Taisho era (1912-1926), circa 1917; the flower basket by Maeda Chikubosai II (1917-2003), Showa era (1926-1989), second half of the 20th century The flower container cut from a length of *madake* (timber bamboo) with vertical faceting and finished in red lacquer; two pierced lugs connected by a handle formed from akebi (Chocolate vine, Akebia quinata); signed on the side in black lacquer Chikuunsai tsukuru (Made by Chikuunsai); with wood tomobako storage box titled Shuchiku hana-ire (Vermilion bamboo flower container), signed Tekisuikyo Chikuunsai tsukuru (Made by Tekisuikyo Chikuunsai) and sealed Chikuunsai, 25.4cm (10in) high; the basket finely split madake (timber bamboo), rattan, lacquer; mutsume-ami (hexagonal plaiting) with two sections of horizontal twining at the shoulder, the mouth bound with rattan, the base with three radial pieces, signed Chikubosai; with a lacquered bamboo otoshi (water container) and a wood tomobako storage box titled Kotsubo hanakago (Flower basket [in the form of a] small jar) and signed and sealed Chikubosai, the tomogire (wrapping cloth) sealed Chikubosai, 23cm (9in) high. (5).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300





111 (signature)



SUZUKI GENGENSAI (1891-1950)

A Handled Flower Basket

Showa era (1926-1989), circa 1930-1950

Partially mottled madake (timber bamboo); free-style diagonal plaiting with triple horizontal elements, the foot ring and handle with wrapping, signed Gengensai tsukuru (Made by Gengensai); with faceted lacquered bamboo otoshi (water container); with a plain wood storage box. 38cm (15in) high. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

A COPPER-WIRE HANDLED FLOWER BASKET

Meiji era (1868-1912), late 19th/early 20th century The rectangular angled body predominantly worked in matsuba-ami ('pine needle' plaiting), the base in yotsu-ami (square plaiting) the tall triple handle wrapped and knotted, patinated to resemble susudake (smoked bamboo), unsigned; with a bamboo otoshi (water container) and a wood tomobako storage box inscribed Odo matsuba-ami kaki (Yellow bronze pine-needle plaiting flower container) and signed and sealed Heian Makosai (Makosai of Kyoto). 41cm (16 1/8in) high. (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

Although woven in copper wire rather than bamboo and rattan, this basket follows the Chinese style, popular with aficionados of the sencha style of tea-drinking, which was prevalent in the Kansai region throughout the nineteenth century and into the opening decades of the early twentieth century.





(signature)

113 * TANABE CHIKUUNSAI I (1877-1937)

A Handled Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, 1920s/1930s Madake bamboo and rattan; free-style twill plaiting over compound horizontal elements, twill plaiting (base), wrapping and extensive knotting, signed Chikuunsai; with faceted lacquered bamboo otoshi (water container); with wood tomobako storage box inscribed and signed Natsumegata hanakago Chikuunsai (Flower basket in the form of a Chinese date); sealed Chikuunsai. 48cm (18 7/8in) high. (3).

GBP1,800 - 2,200 JPY290,000 - 360,000 US\$2,000 - 2,500





(signature)

114 * TANABE CHIKUUNSAI II (1910-2000)

A Handled Flower Basket Showa era (1926-1989), circa 1950-1990 Madake bamboo, rattan, and lacquer; uroko-ami (fish-scale hexagonal plaiting), hexagonal plaiting, wrapping, knotting, signed Chikuunsai tsukuru (Made by Chikuunsai); with faceted lacquered bamboo otoshi (water container); with wood tomobako storage box inscribed and signed Uroko-ami yurigata hanakago Tekisuikyo Chikuunsai tsukuru (Lily-shaped flower basket in fish-scale plaiting, made by Tekisuikyo Chikuunsai); seals: Denri no in (Seal of Denri), Chikuunsai. 41cm (16 1/8in) high. (3).

GBP2,800 - 3,200 JPY450,000 - 520,000 US\$3,100 - 3,600





(signature)

115 *

WATSUSAI (DATES UNKNOWN)

A Handled Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, 1920s/1930s Madake bamboo, natural bamboo twigs, rattan; free-style twill plaiting over compound horizontal elements, compound hexagonal plaiting (base), wrapping, knotting, signed Watsusai; copper otoshi (water container); with wood tomobako storage box inscribed and signed [...] Watsusai; seal: Watsusai. 46.5cm (18 5/16in) high. (2).





WOOD AND OTHER WORKS OF ART Various Properties

116 *

A WOOD FIGURE OF SHO-KANNON (AVALOKITESVARA)

Edo period (1615-1868), 17th century

Carved from a single block of wood, the bodhisattva standing dressed in loose flowing robes partially revealing a bare chest, the hair piled atop the head in a high topknot with a narrow crown, the face with a serene expression with slightly upturned lips, accents of dark pigment to the hair and robes, the arms and feet missing, fixed to a later bevelled wood stand; with a plain wood storage box. 67.7cm (26 5/8in) high including stand. (2).

GBP2,000 - 2,500 JPY320,000 - 410,000 US\$2,200 - 2,800

117 *

A GILT-WOOD SMALL STATUE OF AMIDA NYORAI

Edo period (1615-1868), probably 18th century The Buddha conventionally modelled, seated with his hands forming the mudra of meditation; his benevolent gaze directed towards the devotee below. 18.5cm x 14cm (71/4in x 51/2in) high.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100



118 TP

A PAIR OF WOOD TEMPLE GUARDIAN FIGURES

Edo period (1615-1868), probably 19th century Each of carved and assembled wood, depicting two Nio (Buddhist guardian deities), decorated in gesso and pigment, their robes gathered at the waist revealing the exaggerated musculature of their upper bodies, bearing fierce expressions with their mouths open or closed to form the Buddhist incantations A and Un, one holding a tama (jewel), the eyes inlaid; each with a metal stand. Each approx., 214cm (841/4in) high with stand. (4).

GBP5,000 - 8,000 JPY810,000 - 1,300,000 US\$5,600 - 9,000 To be sold without reserve

Provenance:

A gift to the current owners in the 1980s from private collectors of Japanese and Southeast Asian Buddhist art.

A stylistically similar pair of temple guardian figures, dating circa 1300-1400, is housed at the Rijksmuseum, Amsterdam, object nos.AK-RAK-2007-1-A, B.

In times gone by, these two fearsome evil-averting guardians - once brightly coloured— warded off evil influences at the entrance to a Buddhist temple. They are named Agyo and Ungyo, from their open and closed mouths, representing a and un, the first and last syllables of the Siddham script (used to write Sanskrit). The two syllables stand for all spoken language and thus all knowledge, which is symbolically absorbed by worshippers as they enter the temple through its Nio-mon (Guardian Gate).





TWO WOOD AND ONE BAMBOO **OKIMONO (TABLE ORNAMENTS)**

Edo period (1615-1868), probably 19th century Comprising two wood models of Hotei, the God of Happiness, typically shown wearing loose robes partially open exposing his belly and carrying his treasure sack over one shoulder, one signed on the base Rokko, the third possibly a Chinese bamboo model of a recumbent adult shishi (Chinese mythical lion) playing with a brocade ball, its offspring clambering over its haunches; unsigned. The Hotei: 10cm (3 7/8in) and 11cm (4 5/8in) high; the shishi: 7.6cm x 10.5cm (3in x 4 1/8in). (3).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

A similar example of the second by the artist was sold at Spink & Son, 22 March 1990, lot 95. A similar unillustrated example is also in Frederick Meinertzhagen, MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, New York, Alan R. Liss Inc., 1986, p.652.

120

A WOOD OKIMONO (TABLE ORNAMENT) **OF HOTEI**

By Kano Tessai (1845-1925), Taisho era (1912-1926), early 20th century Hotei seated, a quietly serene expression on his face that rests against his left hand, his left arm propped up on his large sack, dressed in a flowy robe with his chest and large belly exposed, signed Tessai to with a kao; with a wood storage box inscribed Hotei zo and Taisho mizunoto-ushidoshi shoshu Tessai [...] (In the early autumn in mizunoto-ushi year of Taisho [1913] by Tessai) with a kao and seal Tessai. 27.8cm (11in) long.

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900



121 *

A GOLD-LACQUERED WOOD OKIMONO (TABLE ORNAMENT) OF A SANBASO DANCER

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century

Standing, posturing on one foot, wearing a tall eboshi hat, an Okina mask and a formal robe decorated in gold hiramaki-e with dragon roundels and fragmented rinzu (textile-weave), holding an open fan in one hand and a Kagura suzu (a rattle of 12 small bells used for a Shinto theatrical dance) in the other, unsigned; with a lacqueredwood storage box inscribed inside the lid Sanbaso Bunkyu Mizunoeinu Kyoto Chikazatoke shozo (Sanbaso, in the mizunoto-inu year of Bunkyu [1862], Kyoto, in the collection of the Chikazato Family); affixed to an unrelated rectangular wood stand. 22.3cm x 22.5cm (83/4in x 8 5/8in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

122

A WOOD OKIMONO (TABLE ORNAMENT) GROUP OF A PYRAMID OF RATS

By Yoshikazu, Edo period (1615-1868), mid-19th century Comprising a litter of differently sized rats clambering over each other, two largest adult rats forming the base, the eyes inlaid; signed in a raised rectangular reserve Sengetsudo Yoshikazu to. 16.9cm (6 11/16in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400







123 (part lot)









THREE LACQUERED-WOOD SQUARE PANELS AND A FRAMED NOH MASK

Meiji era (1868-1912), late 19th/early 20th century The panels probably originally the sliding doors of a shodana (cupboard), each decorated in gold, silver, and shell takamaki-e with chrysanthemums growing from behind a bamboo fence bordered by stylised cherry blossoms embellished in gold e-nashiji, 31cm x 32.2cm (12 3/16in x 12 5/8in), unsigned; the lacquered-wood mask of Hannya (Female Demon), affixed to a wood frame with a woven hemp ground, indistinctly signed, the mask: 20cm (7 7/8in) high; the frame: 36cm x 30.6cm (14 3/16in x 12in). (4).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

124 *

A GOLD-LACQUERED **ROOTWOOD VESSEL**

Meiji era (1868-1912), late 19th/early 20th century Hollowed at the top, the body with natural openings, embellished at the front in gold hiramaki-e with crabs crawling over the surface beside windswept stalks of susuki (miscanthus) and tsuyukusa (Asiatic dayflowers). 20.4cm x 20.5cm (8in x 8in).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670 To be sold without reserve 125 TP

A TALL HARDWOOD DISPLAY CABINET

Meiji era (1868-1912), late 19th/early 20th century Boldly carved highlighting the texture of the wood with eight staggered open smoothly polished shelves for display and a pair of integral sliding doors at the bottom, with an all-over design of a Chinese-inspired mountainous landscape scene depicting a winding path flanked by water flowing down from a waterfall, a minute solitary figure discernible in the lower right foreground walking up towards the pavilion in the distance; unsigned. 177cm x 153cm x 56cm (69 5/8in x 60 1/8in x 22in).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500



126 TP

A TALL MARQUETRY KAZARIDANA (DISPLAY CABINET)

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century Constructed in two separate sections, resting on a low bracketed stand, comprising eight drawers, six sliding door compartments, and four open shelves, elaborately decorated in variously coloured wood with geometric and diaper designs, mounted with brass fittings; the reverse with plain wood panelling. Overall: 78.1cm x 180cm x 32.9cm (30¾in x 70 7/8in x 12 15/16in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

127 TР Y Ф

A SHIBAYAMA-INLAID AND LACQUERED WOOD KAZARIDANA (DISPLAY CABINET)

Meiji era (1868-1912), late 19th/early 20th century Constructed in two separate sections and of conventional form, resting on a curved stand carved with foliate scrolls, comprising of two double hinged doors, a single door compartment, a double sliding door corner compartment, three sliding drawers, and five open shelves, two open shelves connected with a sloped bridge, the doors and open shelves each decorated with panels of different birds in various settings and figures including Seiobo (the 'Queen Mother' of the Western Lands), the details inlaid in ivory and shell with gold takamaki-e on a nashiji ground, panels and borders around the doors and panels with carved and pierced floral and vegetal scrolls with sparrows; unsigned. Overall 139.5cm x 225.5cm x 40cm (54 7/8in x 85¾in x 15¾in). (2).

GBP4,000 - 6,000 JPY650,000 - 970,000 US\$4,500 - 6,700

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no.X1VJY9CU.





A PRIVATE COLLECTION OF KOSHIRA-E (MOUNTINGS) (Lots 128-140)

Some signatures have been identified by their reference numbers in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001 (for convenience, Haynes's readings have been followed in most cases).

128 *

A KOSHIRA-E (MOUNTING) FOR A TANTO (DAGGER)

Edo period (1615-1868), mid-19th century The saya (scabbard) and tsuka (hilt) finished in textured black lacquer, the metal fittings comprising kashira (pommel), fuchi (collar), koiguchi (fitting to the mouth of the scabbard), kozuka (handled knife), uragawara (fitting to the base of the kozuka slot), warikogai (split scabbard skewer), kurigata (cord runner), and kojiri (butt piece), all en suite, of shibuichi chiselled in relief and inlaid with gold, silver, and shakudo depicting plants and insects; the fuchi, kozuka, and warikogai all signed Morichika (Haynes 05655); held together by a wood tsukuri blade; with a silk storage bag. 33.7cm (131/4in) long. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

129 *

A KOSHIRA-E (MOUNTING) FOR A TANTO (DAGGER)

Edo period (1615-1868), 19th century The sava (scabbard) finished in silver foil embossed and chiselled with dragons and clouds; the tsuka (hilt) covered in blacklacquered same (rayskin); the kashira (hilt pommel) and kojiri (butt piece) plain black lacquer; the kurigata (cord runner) iron with plum blossoms in silver, copper, and brass; the kozuka (scabbard knife) missing; the uragawara (fitting to the base of the kozuka slot) silver chiselled in the form of a dragon; held together by a wood tsukuri blade; with a silk storage bag. 35.3cm (13 7/8in) long. (2).



131 (fittings)

130 *

A KOSHIRA-E (MOUNTING) FOR A TANTO (DAGGER)

Edo period (1615-1868), 19th century

The saya (scabbard) finished in matt and polished lacquer with a matsuba (pine-needle) pattern; the tsuka (hilt) covered in same (rayskin) with kujirahige (baleen) wrapping in lozenge pattern; the metal fittings comprising kashira (hilt pommel), koiguchi (fitting to the mouth of the scabbard), uragawara (fitting to the base of the kozuka slot), kozuka (scabbard knife), warikogai (two-part scabbard skewer), kurigata (cord runner), and kojiri (butt piece); the kashira, koiguchi, uragawara, and kojiri all silver, chiselled with waves, the kojiri with an inome (heartshaped) piercing; the kozuka shakudo nanako within a silver frame, inlaid in gold and chiselled in relief with a dragon (steel blade); the warikogai silver, partially nanako, inlaid in gold and shakudo and chiselled in relief with kiri (paulownias); held together by a wood tsukuri blade; with a silk brocade storage bag. 38.1cm (15in) long. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

131 *

A KOSHIRA-E (MOUNTING) FOR A KO-WAKIZASHI (SMALL COMPANION SWORD)

Edo period (1615-1868), early/mid-19th century The saya (scabbard) finished in gold nashiji lacquer and decorated with eight kiri-mon (paulownia crests) in variegated gold hiramaki-e, the tsuka (hilt) covered in same (rayskin) with white silk tsukamaki wrapping in lozenge pattern, the principal fittings comprising kashira (pommel), menuki (hilt grips), fuchi (collar), hamidashigata tsuba (small hand guard with an open hitsuana to one side), kozuka (handled knife), kurigata (cord runner), and kaerizuno (cord hook); the fuchigashira, tsuba, and kozuka shakudo nanako, inlaid in gold relief with kiri-mon, the menuki gold, each in the form of three kiri-mon, the kurigata and kaerizuno gold lacquer; held together by a wood tsukuri blade; with a silk brocade storage bag. 48.2cm (19in) long. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400





A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) finished in ishimeji-style textured black lacquer with two series of seven, five, and three circumferential rings of polished black lacquer; the tsuka (hilt) covered in same (rayskin) with green silk wrapping in lozenge pattern: the *menuki* (hilt grips) shibuichi, copper, and gold, in the form of flying birds; the fuchigashira (hilt collar and pommel) shibuichi with gold, chiselled in relief with a rustic dwelling, pine, and cherry trees; the kozuka (scabbard knife) and kurigata (cord runner) of the same materials and techniques, the kozuka with hagi (bush clover) and bamboo, the kurigata with birds and waves; the tsuba (hand guard) shakudo with gold and silver, inlaid and chiselled with distant temple or shrine buildings, a stream, and a fulling block and pestle; the fuchigashira, tsuba, and kozuka all signed Omori Teruhiko with a kao (Haynes 09570, early 19th century); a silver fitting in the form of a group of horses toward the end of the scabbard; the uragawara (fitting to the base of the kozuka) missing; held together by a wood tsukuri blade; with a silk storage bag. 63.3cm (24 15/16in) long. (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

133 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) lacquered wood carved with six passages of ribbing; the tsuka (hilt) covered with brass plates embossed and chiselled with Sugawara no Michizane (845-903) in formal attire on one side, on the other the straw hat he wore in exile, the covers to the mekugi (retaining peg) in the form of his favourite plum blossoms, with signature on either side Gyonen rokujuroku Masayoshi; the fuchigashira (hilt collar and pommel) and kojiri (butt piece) copper inlaid with gold, shakudo and shibuichi and chiselled with a garden fence and gourd vine; the tsuba (hand guard) brass, inlaid in gold, silver, and shibuichi with a flowering branch of magnolia, with an inlaid signature; the kozuka (scabbard knife) of brass (the reverse half copper), chiselled in katagiri-bori with Hotei reclining in a boat playing a bamboo flute, signed Buko Sodedomegaura no atari ni oite Tsuchiya Nobuchika (Tsuchiya Nobuchika, near Sodedome Bay in Musashi Province, possibly Haynes 07011; but for this location, compare Haynes 03022 and a tsuba in the Walters Art Gallery, art.thewalters.org/detail/25926/ tsuba-with-shki-the-demon-queller-chasing-demons/) (steel blade); the uragawara (fitting to the base of the kozuka slot) copper with silver inlay in the form of a leaf-scoop with cherry blossoms, an identical fitting on the other side of the saya; held together by a wood tsukuri blade; with a silk brocade storage bag. 50.3cm (19 13/16in) long. (2).



134 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) finished in polished black lacquer inlaid with fragments of an unidentified material representing scattered pine needles; the tsuka (hilt) covered in same (rayskin) with goldembroidered silk tsukamaki wrapping in lozenge pattern, the principal metal fittings comprising kashira (pommel), menuki (hilt grips), fuchi (collar), tsuba (hand guard), kozuka (handled knife), kurigata (cord runner), and kojiri (butt piece); the fuchigashira shibuichi inlaid in gold, silver, and shakudo with narcissus, signed Kinkodo Yuji (Haynes 12359.0), the menuki shibuichi inlaid in gold with three sasarindo mon (Japanese gentian crests), the kozuka shibuichi inlaid in gold, silver, and shakudo with the moon reflected in a rolling river with hagi (bush clover), signed Kinkodo Yuji, the tsuba and kojiri shibuichi, the kogaiana with a patterned gold plug, the kurigata and uragawara black lacquer; held together by a wood tsukuri blade; with a silk brocade storage bag. 60cm (23 5/8in) long. (2).

GBP2.000 - 3.000 JPY320,000 - 490,000 US\$2,200 - 3,400

135 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) finished in matt grey and polished black lacquer with a mass of crows over a ribbed pattern; the tsuka (hilt) covered in same (rayskin) with brown silk wrapping in lozenge pattern; the kashira (hilt pommel) shibuichi, chiselled in relief with waves; the fuchi (hilt collar) shakudo nanako with gold, chiselled in relief with dragons; the menuki (hilt grips) gold, each in the form of a dragon; the kurigata (cord runner) copper with shakudo and gold, chiselled in relief with a spider catching an insect; the kozuka (scabbard knife) shakudo nanako within a gilt metal nekogaki (striated) frame inlaid in gold and chiselled in relief with a dragon roundel mounted on a pole; the kojiri lacquered horn carved with curvilinear patterns; held together by a wood tsukuri blade; with a cotton storage bag. 55.5cm (21 7/8in) long. (2).





136 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) covered in partially patinated sheet silver chiselled with butterfly motifs; the tsuka (hilt) covered in same (rayskin); the fuchigashira (hilt collar and pommel), tsuba (hand guard), koiguchi (fitting to the mouth of the scabbard), kozuka (scabbard knife), uragawara (fitting to the base of the kozuka slot), and kurigata (cord runner), all shibuichi migakiji, all except the uragawara chiselled in relief with butterfly motifs, the kozuka signed Toshikata saku (probably Haynes 10391); held together by a wood tsukuri blade; with a silk brocade storage bag. 58.6cm (23 1/16in) long. (2).

GBP1,500 - 1,800 JPY240,000 - 290,000 US\$1,700 - 2,000

137 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century

The saya (scabbard) and tsuka (hilt) polished rosewood, the saya plain and the tsuka carved with two rows of ribbing; the fuchigashira (hilt collar and pommel) plain brass ishimeji; the menuki (hilt grips) gilt metal in the form of a rooster, hen, and chicks; the tsuba (hand guard) plain copper, mokko (four-lobed) shape; the koiguchi (fitting to the mouth of the scabbard), uragawara (fitting to the base of the kozuka slot), kurigata (cord runner), and kojiri (butt piece) all black-lacquered, the kozuka (scabbard knife) missing; held together by a wood tsukuri blade; with a silk storage bag. 53.8cm (21 3/16in) long. (2).

GBP1.000 - 1.500 JPY160,000 - 240,000 US\$1,100 - 1,700

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

Edo period (1615-1868), mid-19th century

The saya (scabbard) finished in black and brown lacquer, the tsuka (hilt) covered in same (rayskin) with black silk tsukamaki wrapping in lozenge pattern, the principal metal fittings comprising kashira (pommel), menuki (hilt grips), fuchi (collar), tsuba (hand guard), kurigata (cord runner) and kojiri (butt piece), the fuchigashira shakudo nanako and gold chiselled in relief with dragons and waves, signed Ichiryu Tomoyoshi (died 1858, Haynes 10192) with a kao, the menuki shakudo, shibuichi, and gold, chiselled as fish and weeds, the tsuba iron, almost circular, pierced and chiselled in relief and with gold inlay depicting dragons and waves, with signature Mito no ju Ichiryu Tomoyoshi, the kurigata shakudo, partially nanako inlaid with reishostyle characters in gold; the kojiri iron with gold overlay of cherry blossoms; held together by a wood tsukuri blade; with a silk brocade storage bag. 95cm (37 7/8in) long (2).





The saya (scabbard) finished in gold nashiji lacquer decorated with 13 takanoha mon (hawk's-feather crests) in gold hiramaki-e, the tsuka (hilt) and part of the scabbard covered in brown and gold silk brocade with pale brown silk tsukamaki wrapping in lozenge pattern, the principal metal fittings comprising kabutogane (pommel), menuki (hilt grips), fuchi (collar), tsuba (hand guard) of aoigata form, ashikanamono (sling fittings), semegane (scabbard ring), and sayajiri (butt piece), all of solid gold nanako chiselled in relief with takanoha mon, the scabbard wrapped between the ashikanamono with patterned silk ribbon; held together by a wood tsukuri blade; with a quilted silk storage bag. 102.5cm (40 3/8in) long. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400





140 *

A KOSHIRA-E (MOUNTING) FOR A TACHI (SLUNG SWORD) IN ITOMAKI (SILK-WRAPPED) STYLE

Edo period (1615-1868), mid-19th century

The saya (scabbard) finished in gold nashiji lacquer without further embellishment, the tsuka (hilt) and part of the scabbard covered in blue and gold silk brocade with pale brown silk tsukamaki wrapping in lozenge pattern, the principal metal fittings comprising kabutogane (pommel), menuki (hilt grips), fuchi (collar), tsuba (hand guard) of aoigata form, ashikanamono (sling fittings), semegane (scabbard ring), and sayajiri (butt piece), all of shakudo nanako chiselled in relief and inlaid in gold with sasarindo mon (Japanese gentian crests), the menuki each in the form of three sasarindo mon; the scabbard wrapped between the ashikanamono with patterned silk ribbon; held together by a wood tsukuri blade; with a cotton storage bag. 95cm (37 3/8in) long (2).

GBP2.000 - 3.000 JPY320,000 - 490,000 US\$2,200 - 3,400

A KOSHIRA-E (MOUNTING) WITH A TANTO (DAGGER) FROM A FRENCH PRIVATE COLLECTION ACQUIRED IN PARIS DURING THE 1950s-1960s

141 *

A KOSHIRA-E (MOUNTING) WITH A TANTO (DAGGER)

Edo period (1615-1868), mid-19th century

The saya (scabbard) lacquered and inlaid with horizontal bands of alternating black lacquer and minute shell inlays, the tsuka (hilt) covered in dyed same (rayskin) with purple silk tsukamaki wrapping in lozenge pattern, the metal fittings comprising kashira (hilt pommel), menuki (hilt grips), fuchi (hilt collar), tsuba (sword guard), kozuka (handled knife), all of shibuichi nanako and gold or silver chiselled, inlaid with samurai or horses apart from the tsuba of a shakuko ground decorated in gold and bronze takazogan with a continuous scene of a herdsman leading an ox over a drum bridge, signed Hamano Masayuki tsukuru; the kozuka blade inscribed Nakasone Koetsu Nyudo Okisato, the kurigata (cord runner) and kojiri (butt piece) of plain black lacquer; the blade of plain shinogi-zukuri form, the tang iri-yamagata with one mekugi-ana and katte-sagari filemarks, unsigned; with a silk brocade bag. Total length: 40cm (15%in) long; the blade: 32.8cm (12 15/16in) long. (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

ANOTHER PROPERTY

142 *

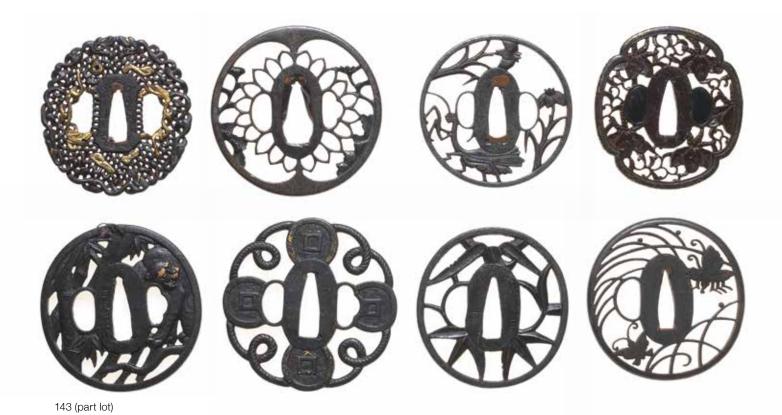
A KOSHIRA-E (MOUNTING) FOR A TANTO (DAGGER)

Edo period (1615-1868), 19th century

The saya (scabbard) finished in polished brown-black lacquer sprinkled with hirame gold flakes, the tsuka (hilt) covered in same (rayskin) with blue silk tsukamaki wrapping in lozenge pattern, the metal fittings comprising fuchigashira (hilt collar and pommel), menuki (hilt grips), koiguchi (fitting to the mouth of the scabbard), kurigata (cord runner), and kojiri (butt piece); the fuchigashira and kurigata of plain shakudo ishimeji and gilt copper, the fuchi signed Fujito Takekatsu with a kao (for Takekatsu and the kao, compare Haynes 09383); the menuki shakudo migakiji inlaid in gold with the characters chu (loyalty) and ko (filial piety); the kojiri of copper with shakudo and gold, in the form of an Ise-ebi (spiny lobster); the kozuka (scabbard-knife) missing; the kozuka slot with signature for the lacquer decoration Yoyusai with a kao; held together by a bamboo tsukuri blade; with a cotton bag. 37.6cm (14 13/16in) long. (2).

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700









TOSOGU (SWORD FITTINGS) FROM A FRENCH PRIVATE **COLLECTION ACQUIRED IN PARIS DURING THE 1950s-1960s** (Lots 143-150)

143 *

TWELVE TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century All iron, chiselled and pierced, the first three Nanban (European-influenced) style with intricate openwork, the first octagonal, fluted rim, with slight gold inlay, as dragons, jewels, and floral tracery; the second rounded rectangular, beaded rim, with slight gold inlay, as dragons, jewels, and floral tracery; the third almost circular, slight gold inlay, as dragons, jewels, and floral tracery; the fourth circular, with a single dragon, signed Echizen no ju Kinai saku and with a spurious date of Genna ninen (1616); the fifth almost circular, with butterflies, grasses, and dewdrops; the sixth almost circular, with bamboo leaves, signed Bushu no ju Masakata; the seventh with slight gold overlay, the rim modelled as a rope connecting four pierced copper coins; the eighth circular, overcleaned, with irises and a kamakiri (praying mantis); the ninth circular with slight gold inlay, as a tiger in a bamboo grove, signed Tamura Suketsugu saku; the tenth mokko (four-lobed), with five kiri (paulownias) and tendrils; the eleventh circular, overcleaned, with a stylized flower; the twelfth circular, with a bamboo

. The smallest: 7cm (2¾in) high; the largest: 9cm (3½in) high. (12).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

144 *

plant.

SEVEN TSUBA (HAND GUARDS)

Edo period (1615-1868), 18th to 19th century

The first two iron, almost circular; the first chiselled and inlaid in relief of gold, silver, and copper depicting a deer and autumn plants; the second chiselled and inlaid in relief of gold and copper depicting two shishi (Chinese mythical lions) and peonies, signed Yoshiyuki; the other five all shakudo, chiselled and inlaid with gold, silver, shakudo, or copper; the third rounded rectangular with a deer, moon, and stream; the fourth octagonal, with an applied gold rim, with a peony and other flowers, signed Meiji kanoto-hitsuji [1871] ... Tofu Bokusui no atari ni oite Teikan and signed on the reverse Kanju (1828-circa 1898, Haynes 09521); the fifth hamidashigata, small and with an open hitsuana to one side,

flush inlay of paulownia around the rim, the seppadai surrounded with gold inlay of stylized lotus blossoms; the sixth partly silver, mokko with a raised rim, with a dragon on one side and its tail on the reverse; the seventh rounded rectangular with chidori (plovers) and waves. The smallest: 5.8cm (21/4in) high; the largest: 7.3cm (2 7/8in) high. (7).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

EIGHT TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century The first iron, overcleaned, multilobed and pierced with a radiating pattern; the second copper, chiselled and pierced in relief with a dragon surrounding the seppadai, signed Nara Masayoshi (Haynes 04806); the rest all brass or sentoku, the third mokko (four-lobed), chiselled and inlaid in gold and silver with a flowering gourd vine, signed Goto Mitsuhiro with an elaborate kao; the fourth almost circular, pierced and chiselled in relief with an eagle, pine tree, and two smaller birds, signed Tamagawa Yoshinari; the fifth almost circular, migakiji (polished ground), chiselled and inlaid with Chinese heroes, signed Noriyoshi Tenzui; the sixth migakuji, inlaid with a flower growing from a shell, dated 1859 and signed Shokado To-o with a seal (see Haynes 10255); the seventh chiselled and pierced as a snake surrounding the seppadai, signed Hisamitsu to; the eighth chiselled and pierced as two lotus pods surrounding the seppadai, signed Bushu no ju Masanao. The smallest: 5.9cm (2 5/16in) high; the largest: 8cm (3 1/8in) high. (8).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700



146 * **SEVEN TSUBA (HAND GUARDS)**

Edo period (1615-1868), late 18th to 19th century The first four all iron, the first almost circular with gold inlay, pierced and chiselled with two saddle ends and a riding crop; the second circular, with gomoku zogan inlay of fragments of brass, formed as two interlocking tomoe (comma) shapes; the third aorigata shape, the textured iron surface with gold and silver inlay chiefly of a lotus plant, attributed to the Tanaka school: the fourth aorigata shape. Higo Province, with gold overlay of leaves and tendrils; the fifth almost circular, brass or sentoku, engraved with ho-o birds, attributes of the Seven Gods of Good Fortune, and other motifs; the sixth shibuichi with an applied shakudo rim, chiselled and inlaid in gold and silver with a stylized cherry tree and brushwood fence; the seventh aoi-gata but with three lobes instead of four, pierced with three inome, shakudo migakiji with an applied gilt rim, inlaid in gold in each side with three aoi-mon (hollyhock crests). The smallest: 6.6cm (2 9/16in) high; the largest: 8.3cm (31/4in) high. (7).

GBP800 - 1.200 JPY130,000 - 190,000 US\$900 - 1,300

147 *

ELEVEN TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century All iron, the first chiselled, pierced, and with gold overlay as two cockerels; the second chiselled and pierced as two aoi leaves, signed Echizen no ju Kinai saku; the third chiselled and with gold inlay depicting a ho-o bird; the fourth chiselled as a ho-o bird; the fifth in the form of three nasubi (aubergines), signed Choshu no ju Hisatsugu; the sixth formed as two dragonflies; the seventh chiselled and with gold inlay depicting baskets and waves; the eighth chiselled and pierced as six awabi (abalone shells), signed Choshu Hagi no ju Kawaji saku; the ninth in the form of a grazing horse and halter, the signature worn to the point of illegibility; the tenth with slight gold inlay, formed as suigyu (water buffaloes), with signature Yasuchika; the eleventh with slight gold inlay formed as a flowering peony plant,

signed Edo no ju Masatsune (Haynes 04737). The smallest: 6.4cm (21/2in) high; the largest: 8.2cm (3 3/16in) high. (11).

GBP1.000 - 1.500 JPY160,000 - 240,000 US\$1,100 - 1,700

148 *

NINE TSUBA (HAND GUARDS) Edo period (1615-1868), 17th to 19th century

The first copper, mokko (four-lobed), with an applied gilt-metal rim, the plate inlaid in silver with chidori (plovers), waves, and the crescent moon; the rest all iron; the second octagonal with silver overlay of sayagata (key-fret) patterning around the rim, dragons and tendrils on one side of the plate and auspicious objects on the reverse; the third iron, mokko, with a slightly hammered-up rim, inlaid in copper and brass with sugina (field horsetail); the fourth rounded rectangular with gold overlay of stylized ho-o birds and kiri (paulownia); the rest all circular or nearly circular; the fifth with a strongly hammered-up rim, with gold overlay on one side of dragons and on the other of floral sprays; the sixth with a hammered-up rim, with worn gold overlay of tendrils around the rim and fans, pines, and other motifs on the plate; the seventh slightly lenticular in profile, chiselled and overlaid in gold on one side with a large dragonfly and chiselled on the other with a broom, signed Masaharu; the eighth pierced and chiselled and with gold overlay: at top and bottom a half cherry blossom and at right and left the outline of a nomaku (outdoor curtain used during cherryblossom viewing), the rim with intermittent sayagata patterns; the ninth small, with a large hammered-up rim and brass inlay of sayagata on the rim and budding chrysanthemums and water on the plate. The smallest: 6cm (2 3/8in) high; the largest: 8.3cm (31/4in) high. (9).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700





















149 *

THIRTEEN KOZUKA (KNIFE HANDLES)

Edo period (1615-1868), 18th to 19th century

All chiselled and inlaid with gold, silver, shakudo, or shibuichi, the first four copper; the first with a flying crane and moon; the second with a shakujo (Buddhist priest's staff with jingles) and a bell (inlaid in shell); the third with a biwa (Japanese lute), plectrum, and hagi (bush clover), signed Toshiyuki/Nagayuki and with a kao; the fourth with a Chinese man holding a large flageolet; the next two brass or sentoku; the fifth with a gourd vine; the sixth with Chinese heroes, signed Gyokuunsai; the next four shibuichi; the seventh with an egret in a willow tree, signed Jochu with a kao (see Haynes 02107); the eighth with a fishing boat, swallow, and moon, signed Nara saku; the ninth with a hiogi fan, a suehiro, an eboshi (courtier's cap) and writing equipment; the tenth with zodiac animals; the eleventh with a shakudo plate within a shibuichi frame depicting a tiger and bamboo; the twelfth shakudo with a gold nashiji pommel and collar, the ground with a mokume (woodgrain) texture, inlaid in gold with a shishi (Chinese mythical lion) and paulownia; the thirteenth iron, with egrets and a willow tree. (13).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

150 *

SEVEN MISCELLANEOUS KODOGU (SWORD FITTINGS)

Edo period (1615-1868), 18th to 19th century

The first five fuchigashira (sets of hilt collar and pommel); the first with the two components joined with pitch, shakudo nanako ground with lilies in inlay of gold and silver; the second shakudo nanako and gold in Mino style, with autumn plants and insects: the third shakudo nanako and gold, with shishi (Chinese mythical lions); the fourth copper, gold, and shakudo, the kashira in the form of a spotted toad, the fuchi with a large toad to one side; the fifth copper, inlaid in gold, silver, and shakudo with a sleeping Emperor Jinmu on the fuchi dreaming of the deity Takemikazuchi bringing down a sword on the kashira; the sixth a plate from a kagamibuta netsuke, gilt metal, shakudo, and copper, chiselled and pierced with a pair of uzura (quails) and heads of kibi (millet); the seventh a netsuke in the form of a miniature pistol, wood, iron, gold, silver, and brass. (11).

GBP1.500 - 2.000 JPY240,000 - 320,000 US\$1,700 - 2,200

VARIOUS PROPERTIES

151 *

FIVE TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century

The first rounded octagonal, silver, stamped with numerous kiri-mon (paulownia crests): the second almost circular, brass with an applied rim, stamped with stylized snowflake motifs; the third circular, iron, formed from three tomoe (comma) shapes and three openwork stylized floral motifs; the fourth circular, iron with traces of gold, Kyosukashi type, with openwork design of flowering irises and waves; the fifth oval, small, shibuichi with an applied ropework rim, chiselled in katagiri-bori with a dragon, clouds, and bamboo, signed Kazuhisa with a kao; all with wood storage boxes.

The smallest: 5.7cm (21/4in) high; the largest: 8.5cm (3 3/8in) high. (10).

GBP1.000 - 1.500 JPY160,000 - 240,000 US\$1.100 - 1.700







152 *

THREE TSUBA (HAND GUARDS)

Edo period (1615-1868), late 18th to 19th century All shakudo nanako, the first with gold, silver, and shibuichi, with high-relief inlay depicting an Ise-ebi (spiny lobster) and New Year decorations, signed Hamano Naohiro with a kao; the second almost circular, the rim applied with shishi (Chinese mythical lions) in gold; the third rounded rectangular, inlaid in copper and two tints of gold with a ripe seed-head and leaves, signed Eisei with a kao (Yokoya Eisei, late 18th/early 19th century); all with wood storage boxes. The smallest: 7cm (23/4in) high; the largest: 7.6cm (3in) high. (6).

GBP1.500 - 1.800 JPY240,000 - 290,000 US\$1,700 - 2,000

153 *

SIX TSUBA (HAND GUARDS)

Edo period (1615-1868), 18th to 19th century All iron except the third; the first circular, chiselled in relief with the Yatsuhashi (Eight-Stage Bridge) and irises; the second rounded rectangular, chiselled in katakiribori with a shishi (Chinese mythical lion) on one side and peonies on the other, signed Yoshiteru; the third shibuichi, almost circular, chiselled in katakiribori with the Shichifukujin (Seven Gods of Good Fortune) on one side and a pine tree on the other, signed Furukawa Jochin with a kao; the fourth almost circular, pierced with a butterfly and dragonfly and chiselled in relief with narcissi and weeds, signed Inshu no ju Masamitsu; the fifth oval, with details in gold, chiselled in relief with a crane, minogame (bushytailed tortoise), rising sun, waves, and clouds, one hitsuana plugged with shakudo; the last rounded rectangular, chiselled in relief with a mountain stream, bamboo, and tiger, signed Choshu Setsusai (perhaps Mitsunori, Haynes 05357). The smallest: 7cm (23/4in) high; the largest: 8.7cm (3 7/16in) high. (6).

GBP700 - 800 JPY110,000 - 130,000 US\$790 - 900

154 *

TWO TSUBA (HAND GUARDS)

Edo period (1615-1868), 19th century

The first shibuichi, gold, and silver, the multilobed rim formed by four stylised butterfly motifs, signed Umetada, 6.6cm (2 9/16in) high; the second shibuichi and gold formed as two stylized lotus leaves and stalks, 7.3cm (2 7/8in) high; both with wood storage boxes. (4).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

FOUR TSUBA (HAND GUARDS)

Edo period (1615-1868), 19th century

The first rounded rectangular with a hammered-up edge, iron, gold, silver, and shakudo, depicting on side a rakan riding on a karyobinga bird and on the other a waterfall and spray; the second rounded rectangular, shibuichi, gold, and shakudo, inlaid and chiselled in relief with a dragon and clouds, signed Shotansai Joshu saku (Haynes 02211, circa 1800); the third rounded square, iron, shakudo, and gold with an applied shakudo rim, inlaid and chiselled in relief with flowering plum, bamboo, and a bird; the fourth almost circular, iron with gold and shakudo, depicting a rooster and hen with nanten (Nandina domestica) and dandelions; all with wood storage boxes.

The smallest: 6.6cm (2 9/16in) high; the largest: 8.1cm (31/4in) high. (8).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1.300 - 2.000



156 * **FOUR TSUBA (HAND GUARDS)**

Edo period (1615-1868), late 18th to 19th century

The first rounded rectangular, shakudo ishimeji and gold, chiselled in relief on one side with ants in an old pine tree and on the other with water plants, signed Enjusai Yasuyuki kizamu (Carved by Enjusai Yasuyuki, Haynes 11361, late 18th century), the remaining three all iron, the second four-lobed, chiselled in relief and with gold and silver, depicting a dragon and clouds, signed with a kao; the third rounded rectangular with a hammered-up rim and with gold, copper, silver, and shakudo, depicting a carp and waves, signed Tsutenbo Nagayuki (Haynes 06566, late 18th century); the fourth almost circular, with gold and shakudo, depicting a rooster and hen with nanten (Nandina domestica) and dandelions; all with wood storage boxes.

The smallest: 7.3cm (2 7/8in) high; the largest: 8.3cm (31/4in) high. (8).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

157 *

FOUR TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century The first rounded rectangular, shibuichi with chiselled calligraphy and flat inlay of gold, silver, shakudo, and copper, depicting on one side a courtesan reading a letter and on the other the text of the letter, signed Oju Tsuneyuki horu (Carved to special order by Tsuneyuki), Otsuki school, published: Aito, 123 (August 1986); the second oval with irregular hammered-up rim, iron, chiselled and inlaid with gold, silver, and shell, depicting the moon, bamboo, and flowering plum, signed indistinctly Kiju saku; the third mokko (fourlobed), shakudo with gold and copper inlay, depicting shells and waves; the fourth oval with a hammered-up rim, shibuichi with inlay of gold, silver, copper, and shell, depicting passengers on a ferry-boat by a willow, with signature Hosono Sozaemon kore o horu; all with wood storage boxes.

The smallest: 6.7cm (2 5/8in) high; the largest: 7.5cm (3in) high. (8).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000













158 * **AFTER UNNO SHOMIN (1844-1915)**

A Silver Kozuka (Knife Handle) Meiji era (1868-1912), late 19th/early 20th century

The polished silver ground chiselled in katakiribori with the classic image of Shaka Shussan, the historical Buddha returning from years of asceticism in the mountains, the chiselling showing much variation in width from the fine detail of Shaka's face and foot to the bolder lines of his robe, the design continuing on the reverse with a single vertical stroke; with signature Shomin and a kao; with a double wood storage box. (3).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

159 * **FIVE KOZUKA (KNIFE HANDLES)**

Edo period (1615-1868), 18th to 19th century All shibuichi, the first with silver, gold, copper, and shakudo, depicting a Chinese official and scholar seated before a table beneath a tree, signed Hamano Terunori with a kao (Haynes 09611, circa 1850); the second with gold, depicting Confucius beneath a ten-character quotation from Book 7:38 of the Rongo (Chinese: Lun Yu, [The Analects]): 'Warmhearted yet stern, authoritative yet not fierce, courteous yet relaxed', signed Ichiryu Tomoyoshi kinkoku (Respectfully chiselled by Ichiryu Tomoyoshi); the third with gold, depicting a standing figure of Kan'u brandishing a halberd, signed Gaiundo Naoyuki with a kao (Haynes 06907); the fourth with gold, depicting Tekkai Sennin resting on his staff; the fifth with gold, copper, shakudo, and silver, depicting a laughing figure standing on an overflowing bucket and looking up at the moon; all with wood storage boxes. (10).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700







160 *

FIVE KOZUKA (KNIFE HANDLES)

Edo period (1615-1868), 18th to 19th century The first shibuichi, with flat inlay of gold, copper, silver, and shakudo, depicting scenes along the Kamo River, with signature Hosono Sozaemon Masamori and kao; the second shibuichi ishimeji with gold and silver, depicting a kirigirisu (katydid or bush cricket) and moon, signed Ryuhoku Haruchika with a kao (Haynes 00774, circa 1850); the third shakudo, shibuichi, silver, and gold, depicting on one side swallows above waves and on the other a lotus pond; the fourth shakudo nanako, silver, and gold within a nekogaki (striated) gilt-metal frame, depicting the race across the Uji River; the fifth chiefly shibuichi and gold, the front divided diagonally and depicting a branch of persimmon and flowers, jointly signed Zogan mon Tairyuken Tomoyoshi (Inlaid design by Tairyuken Tomoyoshi, possibly Haynes 10212) and Mon [...] Mitsuyoshi (Koretsu) (Design by Mitsuyoshi); all with a wood storage boxes (some with paper labels). (10).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

161 *

EIGHT FUCHIGASHIRA (HILT COLLARS AND POMMELS)

Edo period (1615-1868), 18th to 19th century The first iron, shakudo, and gold, depicting dragons and clouds, signed Katsuryuken gyonen rokujugo Masayoshi (Katsuryuken Masayoshi, aged 65; Haynes 04907, circa 1828); the second shakudo, chiselled in katagiribori with inoshishi (wild boars), signed Kikuchi Tsunekatsu with a kao (Haynes 10811); the third shibuichi, copper, shakudo, and gold, depicting revellers on a boat beneath a willow tree and swallow, signed Tsunenao with a kao; the fourth shakudo and gold, chiselled in relief with dragons and clouds, signed Goto Tojo mon Toho (Toho, pupil of Goto Tojo), with a kao (Haynes 09713, mid-19th century); the fifth shakudo and gold, chiselled in relief with birds in a tree, signed Bushu no ju Masanaga saku; the sixth shakudo nanako, copper, and gold, depicting *Ise-ebi* (spiny lobsters); the seventh shibuichi with engraving and flat inlay of gold and silver, depicting egrets and willows, signed Hosono Sozaemon saku, with a lacquered wood storage box; the eighth shibuichi, shakudo, and gold, chiselled in relief with a bird, tree, and river, signed Nara Shigemitsu with a kao (possibly Haynes 08348, but the kao differs); all with wood storage boxes (one lacquered; some with paper labels). (24).

GBP1,500 - 2,000 JPY240.000 - 320.000 US\$1,700 - 2,200

162 *

FIVE FUCHIGASHIRA (HILT COLLARS AND POMMELS) IN MINO GOTO STYLE

Edo period (1615-1868), early 18th to 19th century Each shakudo nanako and gold, deeply chiselled with autumn plants, insects, and animals; the first signed Bishu Yoshinaga (Yoshinaga of Owari Province, probably Haynes 11932); the second signed *Mino no* ju Mitsuaki (Haynes 05133-4); the third signed Mino no ju Mitsunobu (perhaps Haynes 05327); the fourth signed Ikkodo Mitsuyasu; the last unsigned. (10).

GBP700 - 800 JPY110,000 - 130,000 US\$790 - 900



163 * **EIGHT FUCHIGASHIRA (HILT COLLARS AND POMMELS)**

Edo period (1615-1868), 18th to 19th century The first shakudo nanako with gold, silver, shibuichi, and copper, depicting butterburs and flowering plants, signed Kiyotoshi with a kao (Haynes 10401, circa 1850), with wood tomobako storage box with an attestation on the reverse of the lid by Amiya Soemon dated summer 2010; the second shibuichi, gold, and shakudo, depicting flowering chrysanthemums, obscurely signed; the third shibuichi with katagiribori chiselling depicting noblemen watching a performance of the drama Ataka no seki, signed Furukawa Jochin with a kao (Haynes 02106, circa 1750); the fourth shakudo and gold, in Mino-Goto style, depicting chrysanthemums, wisteria, and suzumushi (bell crickets), signed Mino no ju Mitsuaki (Goto Mitsuaki, Haynes 05133, 18th century); the fifth shakudo and gold, chiselled in relief with Jurojin, God of Longevity, and a minogame (bushy-tailed turtle), signed Ichiryu Tomoyoshi; the sixth shibuichi, gold, and copper, chiselled in relief with Tekkai Sennin exhaling his anima and Gama Sennin with his toad, signed Tsunenao with a kao; the seventh shibuichi with flat inlay of gold, silver, and shakudo, depicting a boat courtesan at Asazuma on Lake Biwa, after the painter Hanabusa Itcho (1652-1724), signed Jochiku; the eighth shibuichi with gold, silver, and shakudo, depicting the warrior-monk Benkei, signed Tsunenao with a kao; all with wood storage boxes (some with paper labels). (24).

GBP1,800 - 2,500 JPY290,000 - 410,000 US\$2,000 - 2,800





164 * **FIVE SETS OF MENUKI (HILT GRIPS)**

Edo period (1615-1868), 18th and 19th century The first copper, as a rooster and hen, signed Masayoshi; the second gold, as two tigers; the third shibuichi, shakudo, and gold, as two elephants; the fourth shakudo and gold, as two shishi (Chinese mythical lions), the fifth copper and gold, circular, each as a rat and young; all five with wood storage boxes. (15).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

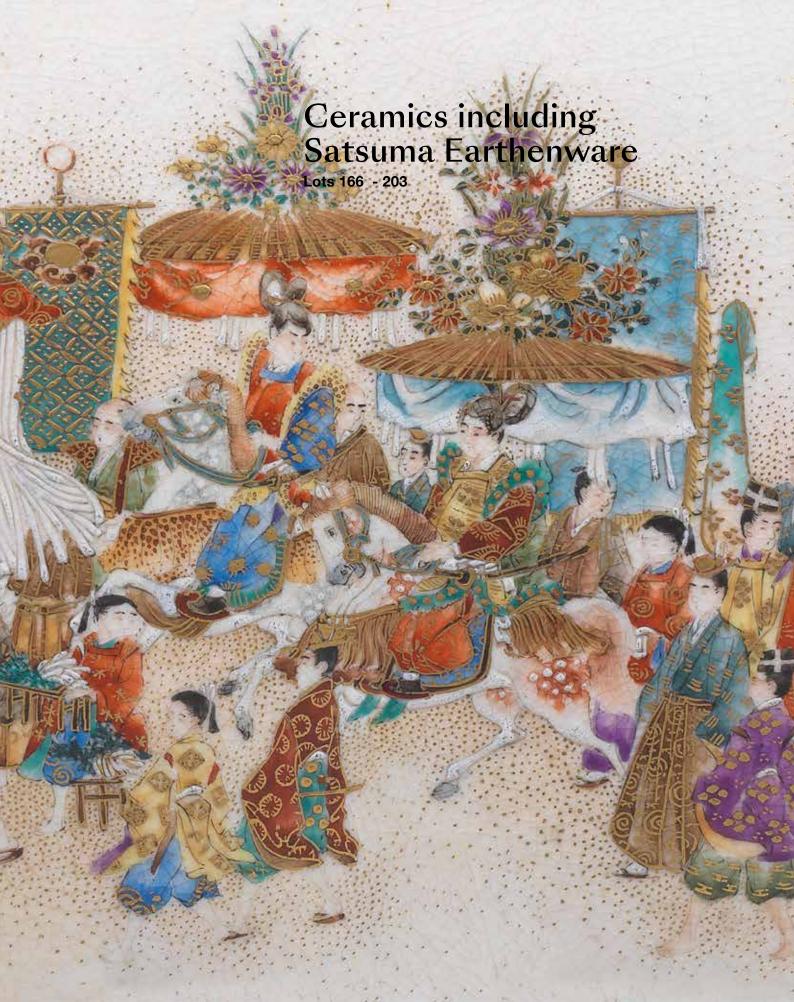
165 *

FOUR SETS OF MENUKI (HILT GRIPS)

Edo period (1615-1868), 18th and 19th century The first gold, as wisteria leaves and blossoms; the second shakudo, shibuichi, copper, gold, and silver, as a courtier and retinue passing Mount Fuji, signed Hamano Noriyuki; the third shakudo, gold, and silver, each as a flowering omodaka (Sagittaria trifolia); the fourth shakudo, gold, silver, and copper, as a Sanbaso New Year dancer's cap and mask (with hinged jaw); all four with wood storage boxes. (12).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000







CERAMICS Various Properties

166 *

SIX PORCELAIN BOWLS WITH MOULDED **CHRYSANTHEUMUM-PETAL RIMS**

Kakiemon ware, Edo period (1615-1868), early 18th century Each decorated in typical Kakiemon palette of iron-red, blue, green, and yellow enamels with the same design, the interior well with a sprig of chrysanthemums surrounded by a repeated lobed patterned band beneath the scalloped rim, the exterior with chrysanthemum shrubs and arching peony growing from rocks. 6cm x 15.2cm (2 3/8in x 6in).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

A KO-BIZEN STONEWARE TOKKURI (BOTTLE)

Momoyama period (1573-1615), late 16th/early 17th century The jar with a wide mouth surmounting a waisted neck ending in a rolled lip, the body reddish chocolate-brown with irregular patches of natural ash glaze on the front, incised throughout with groups of parallel lines covering the body; with a wood storage box inscribed Ko-Bizen kabuse-yaki kabura tokkuri (Ko-Bizen kabuse-fired turnip form flask), inside the lid inscribed by Katsura Matasaburo (a Ko-Bizen scholar, 1901-1986) authenticating the vessel was made in the Momoyama period, together with a paper kanteisho (certificate of authentication) by Yoshimura Keiho, another Ko-Bizen scholar. 26cm (101/4in) high. (3).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200





168 *

A PORCELAIN BLUE AND WHITE SHAKUZARA (LARGE DISH)

Nabeshima ware, Edo period (1615-1868), 18th century Of circular form and raised on a tall, slightly tapering foot, painted in rich underglaze blue with pine leaves along the bottom edge over a seigaiha (stylised waves) ground, the exterior decorated with three sprays of peony above a shippo-tsunagi (linked-cash) foot. 34cm x 10.7cm (13 3/8in x 4 3/16in).

GBP8,000 - 10,000 JPY1,300,000 - 1,600,000 US\$9,000 - 11,000







A LARGE PORCELAIN PUNCH BOWL AND TWO COVERED BALUSTER VASES

Imari ware, Edo period (1615-1868), early/mid-19th century

Each painted in underglaze blue, iron red, and gilt: the bowl with a scalloped rim, the interior well decorated with panels of blossoming plum, perched hawks, and floral sprays, the exterior decorated with alternating panels of flying ho-o birds and cherry blossom trees by koi ponds, inscribed Fuki choshun, 42.6cm (163/4in) diam.; the vases and covers decorated with peonies and chrysanthemums in Chinese vases and smaller panels with floral sprays and arabesques, the covers surmounted by a finial in the form of a shishi (Chinese mythical lion), signed with an indistinct seal, each 38.8cm (151/4in) high. (5).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

A LARGE PORCELAIN CHARGER

Imari ware, Edo period (1615-1868), 18th century

Painted in underglaze blue, iron-red, and gilt enamels, the well with a central roundel with three peonies, surrounded by a scene of a blossoming cherry tree by a pavilion with bamboo curtains, the wide rim with meandering chrysanthemums and lobed cartouches enclosing a landscape scene of two huts on each side of a river, the exterior decorated with peonies and plum blossoms. 46.8cm (18 7/16in) diam.

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300



171 * A PAIR OF IMARI LARGE PLATES

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 20th century Painted in underglaze-blue, enamels and gilt with a central medallion of a Dutch sailing vessel surrounded by pairs of conversing Dutchmen wearing hats and fanciful coats alternating with stylised leafy coats-of-arms and repeated Dutch ships enclosed within a lobed rectangular reserve, the exterior with sprays of karakusa ('Chinese grasses); the base inscribed with a six character Chinese mark, Qi yu bao ding zhi zhen ('Treasured vessel of marvellous jade'). Each plate: 40.7cm (16in) diam. (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

172

A YOSHIDAYA STONEWARE DISH

Kutani ware, Meiji era (1868-1912), late 19th/early 20th century Painted in underglaze blue and green, black, and yellow enamels, the centre well with a fruiting grape plant, encircled by bands with brocade patterns and floral spray reserves, the exterior with karakusa ('Chinese grasses'); signed on the base with a Fuku mark. 24.1cm (91/2in) diam.

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100









A PORCELAIN BLUE-AND-WHITE LARGE DISH

Edo period (1615-1868), 19th century Of circular form with a scalloped rim, painted in underglaze blue and partially glazed in celadon, the centre well decorated with a bird flying above several blossoming chrysanthemums on a hill, the rim decorated with stylised floral sprays with karakusa ('Chinese grasses'), the exterior decorated with stylised floral sprays; with a seal possibly reading Nakayama/Chuzan. 41.1cm (16 1/8in) diam.

GBP500 - 800 JPY81.000 - 130.000 US\$560 - 900 To be sold without reserve

174

A HEPTAGONAL STONEWARE BLUE-AND-WHITE TOKKURI (SAKE BOTTLE)

Edo period (1615-1868), early/mid-19th century Painted with underglaze blue in Hirado style, three panels decorated with stylised flowering cherry blossom branches and peony with karakusa ('Chinese grasses'), the shoulder with seigaiha (stylised waves); unsigned. 17.5cm (6 7/8in) high.

GBP800 - 1.000 JPY130,000 - 160,000 US\$900 - 1,100

175

A RED RAKU CONICAL BOWL

Edo period (1615-1868) or Meiji era (1868-1912), 19th century The earthenware bowl raised on three feet, the rim turned in, decorated in brick red glaze with splashes of black, grey, and green; the underside with a seal Raku. 27.5cm (10 13/16in) diam.

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

176

SHOGAN

A Bulbous Single-Flower Large Vase Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Decorated in enamels on an off-white glazed ground with a twisting branch of white and red plum blossoms and buds trailing over the shoulder, signed on the base Shogan with a red seal Shogan; with an unrelated wood stand. 34.5cm (131/2in) high. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





A PORCELAIN BALUSTER VASE

Kutani ware, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Decorated in enamels and gilt, depicting shishi (Chinese mythical lions) and young prancing among chrysanthemums and peonies of various colours and sizes, the neck and foot decorated with irregularly shaped bands with brocade patterns and cloud roundels; signed Kaga Watano sei Sawada Nankyu egaku. 30cm (11 13/16in) high.

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

178 *

HAMADA SHOJI (1894-1978)

A Stoneware Tea Bowl

Showa era (1926-1989), mid-20th century

Slightly tapered and set on a high foot, partially dipped brown glaze, the exterior decorated with a wax-resist flower to the glazed side, the undecorated side with a hand-painted glazed flower, unsigned; with the catalogue of a Bonhams sale where it was previously sold. 8.8cm (31/2in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

Provenance:

Purchased at Bonhams, Knightsbridge, 16 September 1998, lot 384.



178







179

MAKUZU KOZAN (1842-1916)

A Pair of Earthenware Baluster Vases with Appliqué Decoration Meiji era (1868-1912), late 19th century

Decorated in enamels and gilt, each moulded and carved in high relief with large *tanchozuru* (red-crested cranes), standing amongst blossoming peonies with sparrows in flight, the neck, shoulder and foot decorated with bands of various brocade, *shippo-tsunagi* (linkedcash) and diaper patterns and gilt cloud roundels; one signed on the base with a faintly impressed signature within a double-gourd reserve. *Each approx. 36cm* (14 3/16in) high. (2).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

For a similarly conceived pair of vases decorated with quails, from the Tanabe Tetsuhito Collection, see NHK Promotions, *Miyagawa Kozan botsugo hyakunen* (Miyagawa Kozan 100th Anniversary Retrospective), Tokyo, 2016, pp.56-57, no.26.

180

MAKUZU KOZAN (1842-1916)

A Porcelain Sleeve Vase

Meiji era (1868-1912), late 19th/early 20th century Painted in underglaze blue and iron red, depicting two writhing dragons flying together amongst incised clouds and crashing waves, the neck rim decorated with a band of *shippo-tsunagi* (linked-cash), signed within a large rectangular seal *Makuzu Kozan sei*; with an unrelated wood stand. 28cm (11in) high. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



181 * **KAWASE SHINOBU (BORN 1950)**

A Set of Six Floriform Celadon Sake Cups Heisei era (1989-2019), late 20th century The small dishes with tall walls, the rim formed in the shape of a cherry blossom, covered in the artist's typical seihakuji greyish-blue glaze, the lip finished in iron-brown glaze; each cup with a wood tomobako storage box, inscribed and signed inside the lid Seijihai (Celadon sake cup) and Shinobu with seal Shinobu; with five tomogire sealed Shinobu. Each cup 7cm (23/4in) diam. (17).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

182 *

KAWASE SHINOBU (BORN 1950)

A Celadon Bowl Heisei era (1989-2019), late 20th century The bowl of shallow form, the rim delicately crimped to form the shape of a hollyhock leaf, covered in the artist's typical seihakuji greyish-blue glaze; with a wood tomobako storage box inscribed and signed inside the lid Seijibachi (Celadon bowl) and Shinobu with seal Shinobu; together with a tomogire sealed Shinobu. 24cm (9 7/16in) diam. (3).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300







SATSUMA EARTHENWARE Various Properties

183

KINKOZAN

A Satsuma Vase Meiji era (1868-1912), late 19th/early 20th century Finely decorated in gilt and enamels, the rounded body on a raised foot and flared neck, the central lobed panels decorated with a group of archers and other warriors on one, and elaborately dressed Chinese ladies on the other, the neck with a band of lappets decorated with alternating geometric and diaper patterns, all on an unusual grey ground of tightly clustered chrysanthemums moulded in low relief; signed Kinkozan kore o tsukuru. 18cm (7 1/16in) high.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700 To be sold without reserve

A SATSUMA SQUARE BALUSTER VASE AND A DOUBLE-GOURD VASE

The first by Chikusai, the second by Hododa, Meiji era (1868-1912), late 19th/early 20th century

Decorated in enamels and gilt; the first with slightly sloping body, the lobed central band decorated with a continuous scene of elaborately dressed geisha with their young attendants walking along a lake, all on a cobalt-blue ground, different sections decorated with floral and diaper motifs, signed Chikusai, 30cm (11 13/16in) high; the second with variously shaped cartouches enclosing scenes of rakan, women and children, and courtiers, all on overlapping brocade patterns, signed Satsuma Hododa beneath a gilt maru ni juji mon (crest of a cross within a circle), emblem of the Shimazu clan, 11.8cm (4 5/8in) high. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

185

MATSUMOTO HOZAN (ACTIVE CIRCA 1900)

A Satsuma Teabowl

Meiji era (1868-1912), late 19th/early 20th century Decorated in polychrome enamels and gilt, the centre well with a circular panel enclosing passersby stopping and pointing to a hikyaku (courier) hurrying past, bordered by a profusion of overlapping chrysanthemum heads, the exterior similarly decorated with four kidney-shaped panels depicting different genre figure scenes on a ground of millefleur; signed on the underside Hozan within a octagonal reserve. 6.5cm x 12.2cm (2 9/16in x 43/4in).

GBP2,500 - 3,000 JPY410,000 - 490,000 US\$2,800 - 3,400

186

KINKOZAN

A Satsuma Ovoid Vase

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels enclosing in one a scene of a cockerel and hen amongst differently coloured wisteria, the other panel depicting a pair of pheasants by a cherry tree, flowering hibiscus and morning glory, all on a cobalt-blue ground of cherry blossoms and karakusa ('Chinese grasses'); signed Kinkozan tsukuru. 31cm (12 3/16in) high.

GBP1,000 - 1,500 JPY160.000 - 240.000 US\$1,100 - 1,700

CHOSHUZAN

A Satsuma Double-Gourd Vase Meiji era (1868-1912), late 19th/early 20th century

Decorated in enamels and gilt, of exaggerated form, the central section depicting an extravagant daimyo procession leaving a large castle, two dragons, one white and one gilt, on each side of the castle on a diaper ground, the band below embellished with gilt maru ni juji mon (crest of a cross within a circle), emblem of the Shimazu clan, the shoulder decorated with alternating brocade panels; signed Choshuzan saku,

Satsuma no kuni Kinkoku Hoshoin Yoshitomo, Yoshitomo hitsu, Jitsu, Ryuzan. 40cm (15¾in) high.

GBP1.000 - 1.500 JPY160,000 - 240,000 US\$1,100 - 1,700











KINZANDO

A Satsuma Lobed Bowl

Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, the interior central panel possibly depicting the two filial brothers Hakui and Shukusei (Chinese: Boyi and Shuqi) paying homage to the last king of the Shang dynasty as the king's favourite Dakki (Daji), a disguised fox spirit, watches with a young male attendant, bordered by overlapping lappets decorated with intricate geometric patterns, encircled by variously coloured tiny butterflies, the lobed rim embellished with alternating geometric patterns, the exterior decorated with various objects including koban (oval gold coins), branches of red coral, a furoshiki-wrapped parcel, a gunbai uchiwa (war fan), and a tasselled helmet finial; signed Kinzando sei. 15.1cm (5 15/16in) diam.

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

189

YABU MEIZAN (1853-1934) OF OSAKA

A Satsuma Ovoid Vase

Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt with a continuous scene mainly depicting activities associated with the New Year celebrations including ladies and girls playing hagoita (battledore), women examining and adjusting kimono for the New Year, and mothers and children playing with toys, all beneath a neck of trailing maple leaves draping over the shoulder; signed on the base Yabu Meizan within a gilt seal. 15.5cm (6 1/8in) high.

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

190

UNRYU TOYAMA

A Satsuma Deep Bowl with a Flower-Shaped Rim Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with an all-over design of a profusion of densely clustered chrysanthemum, peony, and morning glory of various size covering the inside and outside of the bowl; signed on the base with seal Ryuun Toyama. 7cm x 16cm (2¾in x 6¼in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

191 *

KINKOZAN

A Satsuma Baluster Vase

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the continuous central band depicting flowering trees in a rocky landscape with different birds perched throughout, all on a cobalt-blue ground with stylised vegetal motifs and karakusa ('Chinese grasses'), the neck and foot with long oval reserves decorated with millefleurs; signed Kinkozan tsukuru and with an impressed seal Kinkozan tsukuru. 24.5cm (9 5/8in) high.

GBP2,500 - 3,500 JPY410.000 - 570.000 US\$2,800 - 3,900





TWO PAIRS OF SATSUMA VASES AND AN OVOID VASE

One pair by Kaizan, the ovoid vase by Ryuzan, Meiji era (1868-1912), late 19th/early 20th century

Each decorated in enamels and gilt; the first pair of hexagonal form, with a wide lobed band depicting scenes of large lakeside temples amid sweeping mountain vistas with visiting crowds; each signed Dai Kozan, each vase: 24.1cm (91/2in) high; the second pair of baluster form, the body with two large rectangular panels enclosing in one an elegantly dressed couple sitting beside a blossoming tree and peonies looking out over a lake, and in the other a seaside scene of fisherman, women, and children digging for clams; each signed Kaizan, each vase: 30.3cm (11 15/16in) high; the ovoid vase with two large rectangular panels enclosing in one an outdoor scene of an elegantly dressed woman and two children picking flowers in a garden, the other panel depicting two small birds flying by a tall blossoming peony bush; signed Nihon Ryuzan, 15.7cm (6 1/8in) high. (5).

GBP2,000 - 2,500 JPY320.000 - 410.000 US\$2,200 - 2,800

KINKOZAN

A Satsuma Rectangular Vessel and Cover Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each face with a different figure scene enclosed within a lobed panel comprising: (1) An elegantly clad young woman looking into a mirror, surrounded by attendants; (2) Fully armoured samurai sheltering a princess in a wealthy mansion; (3) Families picnicking and enjoying the *hanami* (cherry-blossom-viewing) season; (4) A group of fully armoured samurai paying respects to their lord, the cover surmounted by a fruiting three-leaf knop; signed on the base with a red seal Kinkozan. 18.5cm (71/4in) high. (2).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670 To be sold without reserve



194 * TWO PAIRS OF SATSUMA VASES

The first pair by Ryuzan, the second by Matsumoto Hozan (active circa 1900), Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt; the first pair of baluster form, the wide central band decorated with differently coloured wisteria and irises, the shoulder and foot with a multicoloured millefleurs ground and lappets, decorated with alternating diamonds, fans, and cloths, signed Ryuzan, 24.3cm (9 9/16in) high; the second pair with sloping shoulders tapering into three lobed feet, the diaper pattern ground with three oval reserves, each depicting bird and flowers, interior scenes of women and children, and landscapes, the neck decorated with millefleurs, lobed lappets decorated with alternating diaper patterns, and the feet decorated with outlined cherry blossoms and petals, and stylised flowers and waves, signed Matsumoto Hozan, 18.3cm (7 3/16in) high. (4).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

195

KINKOZAN

A Satsuma Dish

Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the central reserve in the form of a butterfly with a cockerel and hen in a flowering garden filled with cherry blossom, peony, rose, chrysanthemum, wisteria, dandelion, Chinese bellflower, hibiscus, and lilac, all on a cobalt-blue ground with stylised flowers with karakusa ('Chinese grasses') scrolls, signed Kyoto Kinkozan seizo; with an unrelated wood stand. 21.5cm (81/2in) diam. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400





RYOKUZAN

A Satsuma Large Deep Bowl Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior well with a circular panel enclosing women and children at leisure beside flowering shrubs on the shores of a lake, one woman reading, surrounded by attentive children, a snow-capped Mount Fuji looming in the distance, bordered by a wide band of repeated foliate and hanabishi-mon (flowerydiamond crests), the exterior with a densely clustered band of kikumon (chrysanthemum crests) interwoven among karakusa ('Chinese grasses') and mitsu-domoe (three comma motif) above scattered fern floating on a stylised stream on a blue ground; signed on the base Dai Nihon Ryokuzan zo within a koro-shaped cartouche. 8.7cm x 18.7cm (3 3/8in x 7 3/8in).

GBP2,000 - 2,500 JPY320,000 - 410,000 US\$2,200 - 2,800

197

SEIZAN

A Satsuma Small Bowl Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior well with an indoor gathering of three courtesans and their kamuro (child apprentice) about to drink tea bordered by flowering autumn blooms, the exterior with a continuous design of butterflies hovering over tall bearded irises; signed on the base with a seal Seizan. 5cm x 12.3cm (2in x 4 13/16in).

GBP1,200 - 1,500 JPY190,000 - 240,000 US\$1,300 - 1,700







KOZAN

A Satsuma Bowl with a 12-Lobed Rim Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior with a vibrant outdoor scene depicting a group of ladies and children cooling off in the grounds of a teahouse nestled beneath pine trees, surrounded by a lotus pond, children playing with puppies in the foreground in front of a woman playing a flute, and egrets wading in the pond on the far left corner, bordered by a simulated brocade enclosing cherry blossoms, matching the mouth and above the foot, the exterior with a family of chickens foraging for food among autumn plants and flowers on one side and doves on the other; signed on the base Kozan sei within a Takarabune (Treasure Ship) reserve.

GBP2,800 - 3,500 JPY450,000 - 570,000 US\$3,100 - 3,900

5.2cm x 15.8cm (2in x 61/4in).

199

CHIKUSAI

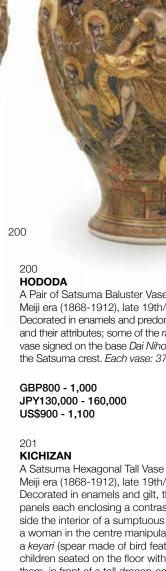
A Satsuma Ovoid Vase

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the continuous central band depicting a samurai procession, a group of participants carrying an elaborate festival float, another group pulling a large cart filled with blossoming flowers, the shoulder and foot decorated with colourful brocade panels, each panel with a fan or lobed reserves enclosing scenes of birds and flowers, women and children, and scenic landscapes; signed Chikusai in a red seal beneath a maru ni juji mon (crest of a cross within a circle), emblem of the Shimazu clan.

GBP2,500 - 3,500 JPY410.000 - 570.000 US\$2,800 - 3,900

25.7cm (10 1/8in) high.





A Pair of Satsuma Baluster Vases Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and predominantly gilt with a full repertoire of rakan and their attributes; some of the rakan applied in ceramic high relief, each vase signed on the base Dai Nihon Satsumayaki Hododa tsukuru beneath the Satsuma crest. Each vase: 37.5cm (14%in) high. (2).

JPY130,000 - 160,000

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels each enclosing a contrasting figural scene, depicting on one side the interior of a sumptuous household, the residents at leisure, a woman in the centre manipulating a puppet of a yakko holding a keyari (spear made of bird feathers) entertaining the women and children seated on the floor with toys and masks strewn around them, in front of a tall dragon-embellished screen, a lakescape in the background, the other side showing a lively outdoor rural spring scene with peasants and their families strolling along the shores of a lake, a vegetable seller seated in the foreground before excited children chasing a family of chickens, all on a blue ground decorated with fragmented geometric and floral motifs and stylised crests; signed on the base Dai Nihon Kichizan tsukuru. 39.7cm (15 5/8in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400







202

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A Satsuma Reticulated Octagonal Koro (Incense Burner) and Cover Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, supported on eight short integral feet, the body pierced with four honeycomb pattern openwork panels alternating with four painted vertical panels depicting

- (1) Quails amongst kikyo (Chinese bellflowers), ominaeshi (valerian) and chrysanthemums; (2) Families enjoying the outdoors beside a lake
- (3) Shrubs of flowering peonies and other blossoming flowers
- (4) Families visiting a temple during the hanami (cherry-viewing season), the shoulder and cover similarly embellished with overlapping fans enclosing assorted foliate, brocade and geometric patterns, the base signed Ryozan kore o tsukuru beneath the Yasuda Company trade mark and the maru ni juji mon (Crest of a cross within a circle), emblem of the Shimazu clan.

18cm x 15.5cm (7in x 6 1/8in). (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

203

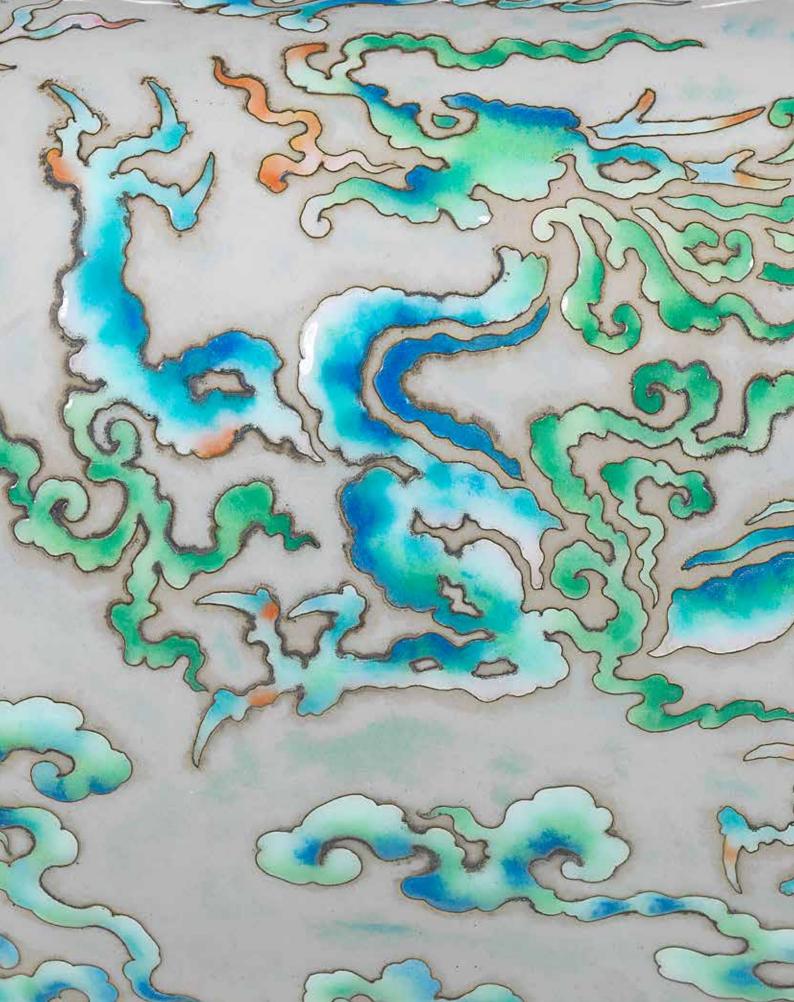
OKAMOTO RYOZAN

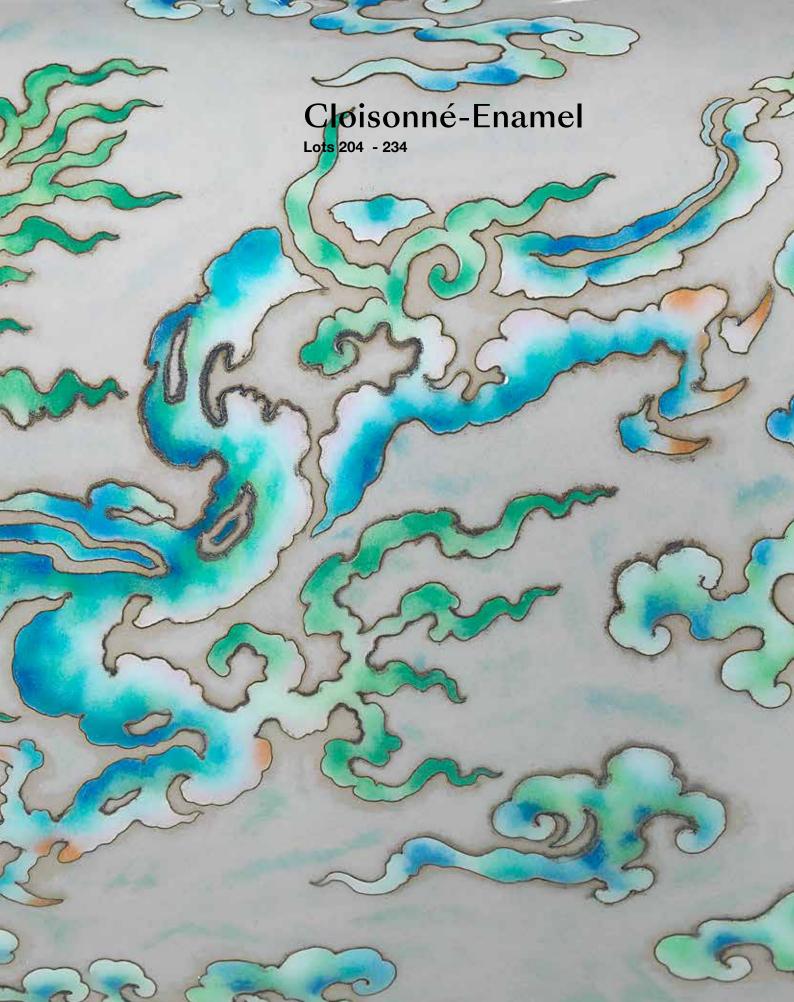
A Satsuma Slender Ovoid Vase

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with two large simulated bamboo framed panels enclosing two different genre scenes, one depicting three elegantly clad women beside a ripe basho (banana tree), among flowering tsutsuji (azalea) and the other depicting a family enjoying the momiji (maple-foliage-viewing), separated by smaller panels of different species of butterflies and an elaborate eboshi (courtier's hat) resting on a stand beside an ornate portable brocade ceremonial partition, the shoulder with overlapping square brocade embellished with foliate and geometric motifs; signed on the base in gilt Dai Nihon Ryozan Kyoto. 19cm (71/2in) high.

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000













204 *

A CLOISONNÉ-ENAMEL BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century Finely worked in gold and silver wire of varying gauge with overlapping closed and open ogi (folding fans), each decorated with a differentcoloured ground enclosing seasonal kacho-ga (bird-and-flower scenes) scattered over a midnight-blue ground, the neck and foot encircled with a wide swirling simulated brocade enclosing repeated chrysanthemums interwoven among karakusa ('Chinese grasses'); unsigned. 16cm (61/4in) high.

GBP3.500 - 4.000 JPY570,000 - 650,000 US\$3,900 - 4,500

ATTRIBUTED TO HAYASHI KODENJI

A Cloisonné-Enamel Baluster Vase Meiji era (1868-1912), late 19th/early 20th century Finely worked in silver wire of varying gauge with three standing tanchozuru (red-crested cranes) on a midnight-blue ground, one with its head lowered, foraging for food, the neck encircled with a wide swirling brocade enclosing chrysanthemum heads interwoven among stylised repeated foliate motifs, the mouth rim and foot rim with narrow band enclosing cherry blossoms on a tight whorl-patterned ground; unsigned. 25.5cm (10in) high.

GBP2,500 - 3,500 JPY410,000 - 570,000 US\$2,800 - 3,900

206 *

ATTRIBUTED TO HAYASHI KODENJI

A Cloisonné-Enamel Small Cylindrical Vase Meiji era (1868-1912), late 19th/early 20th century Finely worked in sculpted silver wire of varying gauge with three butterflies hovering over the midnight-blue ground, the neck encircled with a wide swirling simulated brocade enclosing stylised repeated foliate motifs; unsigned. 9.5cm (3¾in) high.

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500

207 *

HAYASHI KODENJI

A Cloisonné-Enamel Rounded Rectangular Box and Cover Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century Delicately worked in thick sculpted and tapered gold and silver wire, the cover decorated with a cargo boat containing bales of rice moored among windswept grasses, in front of a smaller boat, a snow-capped Mount Fuji looming in the background reserved on a graduated blue ground, the sides of the cover and box with a band of repeated lappets enclosing foliate motifs, the underside signed in silver wire with the lozenge-shaped seal mark of the Hayashi Kodenji Company; with a cloth-covered storage box. 4.2cm x 10cm x 8.6cm (1 9/16in x 4in x 3 3/8in). (3).

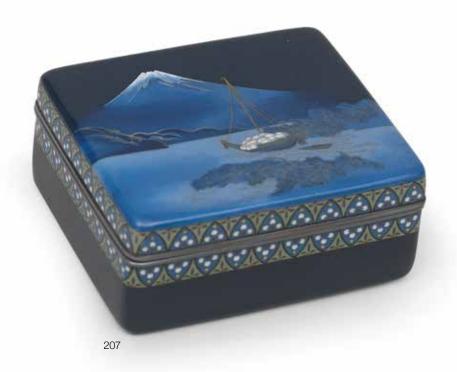
GBP4,000 - 5,000 JPY650.000 - 810.000 US\$4,500 - 5,600

208 *

HAYASHI KODENJI

A Cloisonné-Enamel Kogo (Box for Storing Incense) Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century Delicately worked in sculpted and tapered gold and silver wire of varying gauge, the cover decorated with two sailing boats at the foot of a snow-capped Mount Fuji looming in the background, a pine grove on a rocky inlets in the foreground, all reserved on a graduated blue ground, the sides of the cover and box with a band of repeated lappets enclosing foliate motifs, the rims of silver, the underside signed in silver wire with the lozenge-shaped seal mark of the Hayashi Kodenji Company. 4cm x 7.6cm (1 9/16in x 3in). (2).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500









A CLOISONNÉ-ENAMEL ROUNDED SQUARE TRAY

Meiji era (1868-1912), late 19th/early 20th century Conceived in the manner of Namikawa Sosuke, worked in copper wire with a cockerel, hen, and chick on a graduated blue ground, bordered by a narrow band of geometric motifs, inscribed Settei with a red seal [...]ta, the underside decorated with overlapping large stylised foliate panels and inscribed with the retailer's logo Deakin Bros & Co., Japan. 28cm x 28.5cm (11in x 111/4in).

GBP2,800 - 3,500 JPY450,000 - 570,000 US\$3,100 - 3,900

210

A CLOISONNÉ-ENAMEL DISH

Meiji era (1868-1912), late 19th/early 20th century Worked in ailt wire with a humorous scene of froas battling it out on lotus leaves on a mustard-yellow ground, the underside with a gilt-wire whorl-patterned ground; unsigned. 30.5cm (12in) diam.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

211

A CLOISONNÉ-ENAMEL DISH

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire with a mass of tightly clustered assorted chrysanthemums on a turquoise ground, the underside with scattered stylised blooms on a gilt wire whorl-patterned ground; unsigned. 31cm (12 1/8in) diam.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

212 *

HAYASHI TANIGORO OF NAGOYA

Six Matching Cloisonné-Enamel Chawan (Tea Bowls) and Covers Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Each bowl intricately worked in gold wire of varying gauge with stylised motifs of butterflies and exotic long-tailed birds hovering amongst floral sprays and maple leaves, the covers similarly embellished, all reserved on a peach ground, the rims and feet applied in silver; each bowl signed on the base in silver wire with seal Hayashi Tani. Each tea bowl: 8.2cm x 12cm (31/4in x 43/4in). (12).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500

A pair of identical covered bowls by the same artist, in the Kiyomizu Sannenzaka Museum in Kyoto, is illustrated by the Sano Museum, Meiji no shippo: Seki o miryo shita waza to bi: Kindai kogei no hana: Meiji no shippo, exhibition catalogue, Mishima, Shizuoka Prefecture, 2008, p.34, pl.39.







213 **OTA TOSHIRO (1869-1940)**

A Cloisonné-Enamel Four-Sided Vase Meiji era (1868-1912), early 20th century The faceted vase with an elongated body and worked in gilt and silver wire and polychrome enamel with four elaborate lobed panels containing a different flower-and-bird of the seasons comprising: (1) A peacock perched on a rock issuing with peonies; (2) A wagtail in flight among flowering chrysanthemums; (3) A pheasant standing on a rocky ledge beneath branches of maple; (4) A pair of swallows flying beneath trailing wisteria; the neck, shoulder and foot adorned with closely clustered repeated geometric, hanabishi-mon (flowery-diamond crests) and shippo-tsunagi (linked-cash) and tight whorl patterns; signed on the base with two impressed characters Ota within a koro-shaped seal. 24.7cm (93/4in) high.

GBP2,000 - 2,500 JPY320,000 - 410,000 US\$2,200 - 2,800





A CLOISONNÉ-ENAMEL KORO (INCENSE BURNER) AND COVER

Meiji era (1868-1912), late 19th/early 20th century The body applied with three cloisonné-enamel panels, each worked in silver wire and depicting a different kacho-ga (bird-and-flower picture) applied on a tight whorl patterned russet-red ground, the interior lined in gilt, the en-suite cover applied with two cloisonné-enamelled butterflies; unsigned. 8.5cm (3 3/8in) high. (2).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

215 *

HATTORI TADASABURO (DIED 1939)

A Pair of Fine Cloisonné-Enamel, Moriage, and Musen Baluster Presentation Vases

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early/mid-20th century

Each vase with a shouldered body and waisted neck, worked in gold wire, decorated with a complementary design of flowering stems of spider chrysanthemum, the large chrysanthemums and buds rendered in moriage ('heaped up') enamels, the white chrysanthemum partially open revealing the yellow stamens within, the numerous overlapping leaves worked in graduated tones of green musen (wireless) enamel, all reserved on a pale grey ground, applied with silver rims and feet, each vase signed in silver wire on the base with the seal Hattori kinsei (Respectfully made by Hattori); each with a wood stand, pierced and carved with paulownia leaves, with a wood storage box inscribed Shippo kabin kikumoyo ittsui (A pair of cloisonné vases with design of chrysanthemums) and a paper slip.

Each vase: 36.5cm (14 3/8in) high,

each wood stand: 7.4cm x 14.5cm (2 7/8in x 53/4in). (6).

GBP30,000 - 35,000 JPY4,900,000 - 5,700,000 US\$34,000 - 39,000





216 *

HONDA YOSABURO (ACTIVE CIRCA 1870s-1910)

A Cloisonné-Enamel Oval Jar and Cover Meiji era (1868-1912), late 19th/early 20th century Worked in silver and polychrome enamels with a wide lappet band of shield panels enclosing ho-o birds alternating with dragons beneath geometric and lobed panels enclosing stylised butterflies and foliate motifs, the neck encircled with smaller rectangular cartouches of formal flowers, the en-suite cover embellished with butterflies hovering among overlapping floral roundels, surmounted by a gilt oval finial in the form of a large chrysanthemum bud, all reserved on a mulberry ground, signed on the base with the mark of Honda Yosaburo; with a separate, oval, pierced wood stand. The jar: 15.2cm x 18.5cm (6in x 71/4in);

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

NAMIKAWA YASUYUKI (1845-1927) **OF KYOTO**

the stand: 2.7cm x 16cm (1in x 61/4in). (3).

A Cloisonné-Enamel Miniature Squat Jar and Cover

Meiji era (1868-1912), early 20th century Finely worked in silver and gilt wire and decorated with butterflies hovering among meandering sprays of stylised chrysanthemum and other blossoms on a lightly mottled salmon-pink ground, the shoulder with a tightly clustered lobed band enclosing formal foliate motifs, the domed cover embellished with similar sprays of chrysanthemums and surmounted by a chrysanthemum finial, applied with a gilt brass rim and foot, signed on the base with chiselled characters Kyoto Namikawa on a silver plaque; with a wood storage box. 8.5cm (3 3/8in) high. (3).

GBP4,000 - 5,000 JPY650,000 - 810,000 US\$4,500 - 5,600

Published and illustrated: Sano Museum, Meiji no shippo: Sekai o miryo shita waza to bi: Kindai kogei no hana, exhibition catalogue, Mishima, Shizuoka Prefecture, 2008, p.64, pl.73.





218 * **GONDA HIROSUKE (1865-1937)**

A Pair of Cloisonné-Enamel Moriage Presentation Vases Showa era (1926-1989), circa 1932

Each vase decorated in relief and worked in silver wire and pastelcoloured enamels of different tones of green, brown and white, each vase showing a snow-capped Mount Fuji rising in the distance over a rustic landscape, rendered in the Nihonga (neo-nativist painting) manner, one vase with a watermill partially obscured among cedar trees, a rushing stream flanked with rocks in the foreground, the second vase depicting in the background a lone farmer returning home, water rushing through rocks in the foreground, discrete details on the foliage on the trees enhanced by silver wire, all reserved on a pale-beige cream ground, applied with silver rims and feet, each vase incised on the base with a presentation inscription Keibaho jisshi junen kinen keiba, Sho, Shadan Hojin Teikoku Keiba Kyokai, Showa shichinen ichigatsu Hakuryuen kinsei (Horseracing award in commemoration of the tenth anniversary of the Horseracing Law, presented by the Imperial Horseracing Association, January 1932, respectfully made by Hakuryuen [Gonda Hirosuke]) with two wood stands and the original custom-made velvet storage box, stamped with the same inscription. Each vase: 31cm (12 1/8in) high. (5).

GBP4,000 - 5,000 JPY650.000 - 810.000 US\$4,500 - 5,600



KAWADE SHIBATARO (1856-1921) FOR THE ANDO JUBEI COMPANY

An Exceptionally Fine Silver-Mounted Cloisonné-Enamel Moriage Four-Legged Bowl Meiji (1868-1912) or Taisho (1926-1989) era, late 19th/early 20th century

The foliate-rimmed, deep bowl worked in silver wire of varying gauge with a continuous flamboyant design of large peacock feathers rendered in translucent enamel entwined among large pink and white peony blossoms and buds, reserved on a ground gradually changing from pale grey to pale green, applied with a silver rim, and raised on four feet in the form of apple-green moriage leaves applied with chased and stippled silver mounts; signed on the base in silver wire Kawade within a gourd-shaped reserve. 21.5cm x 26.7cm (81/2in x 101/2in).

GBP50.000 - 80.000 JPY8,100,000 - 13,000,000 US\$56,000 - 90,000

In an era characterized by entrepreneurial flair and technical innovation, the collaboration between factory owner Ando Jubei I (1876-1853) and cloisonné-enamel specialist Kawade Shibataro (1856-1921) stands out both for its relative brevity and for the brilliance of the works of art that it nurtured. Formally appointed head of the Ando factory in 1902, Kawade, who had already accumulated more than three decades of experience in the art of cloisonné enamelling and won international awards in Europe and America, lost no time in introducing a range of new techniques of which the most distinctive was moriage, relief enameling, premiered around 1903 at the fifth Naikoku Kangyo Hakurankai (Domestic Industrial Promotion Exposition); several examples were shown the following year at the Louisiana Purchase Exposition in St. Louis, where Kawade was awarded a medal.



(signature)



The relationship between Kawade and the Ando factory came to an end in 1910 in circumstances which remain somewhat mysterious, but his reputation was already secure and in 1911 the critic Jiro Harada—in the sixth of a series of articles on Japanese art written for The International Studio magazine—praised Kawade's '... scientific knowledge and his indefatigable devotion to the work' and described him as ' . . . the greatest enamel expert in the manufacture of shippo at the present time."1

The present magnificent bowl stands out for the richness of its moriage decoration, its unusually large size, and its lavish use of the peacockfeather motif that Kawade loved to depict in his enamels. Peacock feathers also dominate the decoration of a pair of vases by Kawade in the Khalili Collections that are themselves similar to an example illustrated in Harada's article.2

- 1. Frederic T. Schneider, The Art of Japanese Cloisonné Enamel: History, Techniques and Artists: 1600 to the Present, Jefferson N.C.: McFarland & Company, Inc., 2010, pp.65-67, 78-86, 123-124; Jiro Harada, 'Japanese Art and Artists of Today, VI: Cloisonné Enamels', The International Studio, June 1911, pp.271-286.
- 2. khalilicollections.org/all-collections/accession-print/?post_id=547





A PAIR OF CLOISONNÉ-ENAMEL BALUSTER VASES

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Each vase in the style of Namikawa Yasuyuki, finely worked in silver and gilt wire with an identical design, the body with large speckled pale-pink and mustard shields enclosing white writhing threeclawed dragons alternating with ho-o birds beneath a shoulder of chrysanthemums interwoven among karakusa ('Chinese grasses'), the neck encircled with lappets enclosing stylised bird-and-flower motifs; both vases unsigned. Each vase: 30.8cm (12in) high. (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

221

A PAIR OF CLOISONNÉ-ENAMEL SINGLE-STEM FLOWER VASES

Meiji era (1868-1912), late 19th/early 20th century Each vase worked in gilt wire with an identical design, the bottom section decorated with a band of shaped lappets enclosing stylised butterflies alternating with ho-o birds above swirling brocades of geometric patterns, the neck with lappets on a tight whorl design; each vase unsigned. Each vase: 18cm (7 1/16in) high. (2).

GBP400 - 600 JPY65.000 - 97.000 US\$450 - 670

222

A CLOISONNÉ-ENAMEL BALUSTER VASE

Nagoya, Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire of varying gauge with a solitary goose alighting over clumps of flowering susuki (miscanthus), reserved on a pistachiogreen ground, applied with a silver rim and foot; unsigned. 15.5cm (6 1/8in) high.

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

223

A CLOISONNÉ-ENAMEL TALL BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century Finely worked in silver wire on an aventurine-flecked ground, the body decorated with differently coloured flowers and ho-o bird roundels, the large panels depicting doves on a blossoming plum tree amongst hydrangeas, roses, and pinks on a pale blue ground, the other with a large hawk perched on a maple tree, stalking a group of shijukara (Japanese tits), the maple leaves turning different autumn colours, the tree surrounded by different varieties of blossoming chrysanthemums and lilies, the neck decorated with two large sinuous dragons between two bands decorated with stylised vegetal motifs; unsigned. 101cm (13 15/16in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400











A CLOISONNÉ-ENAMEL ROUNDED DEEP KOBAKO (SMALL BOX) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century Worked in silver wire, decorated with parasols scattered among falling cherry blossoms interwoven among trailing willow on a pale-grey ground, the interior lined in gilt, applied with gilt rims; unsigned. 5.8cm x 8.2cm (21/4in x 31/4in). (2).

GBP4,000 - 5,000 JPY650,000 - 810,000 US\$4,500 - 5,600

A PAIR OF PLIQUE-À-JOUR CLOISONNÉ-ENAMEL **MINIATURE SQUAT BALUSTER VASES**

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire decorated all over with stylised daisies of red, blue, and purple, on a pale green frosted ground, applied with a silver rim and foot, signed on the base Hattori; with a plain wood storage box. Each 5.8cm (2 6/16in) high. (3).

GBP2,500 - 3,500 JPY410,000 - 570,000 US\$2,800 - 3,900

Provenance:

A European private collection. Purchased at Sotheby's, London, 6 May 2020, lot 72.





(signature)

A PLIQUE-À-JOUR CLOISONNÉ-ENAMEL BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire decorated all over with stylised lilies, chrysanthemums, and roses of various colours, on a pale green frosted ground, applied with a silver rim and foot; unsigned. 8.6cm (3 5/8in) high.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

Provenance:

A European private collection. Purchased at Sotheby's, London, 6 May 2020, lot 71.

IKAI SANJIRO OF NAGOYA

A Fine and Rare Plique-à-Jour Enamel Vase Meiji (1868-1912) or Taisho (1926-1989) era, late 19th/early 20th century

The cylindrical body delicately worked in silver wire with several polychrome butterflies and moths of different size and species pollinating a profusion of hydrangea blooms, their millefleur petals overlapping one another and covering the entire body, all set on a palegreen ground, applied with a silver rim and foot; signed on the base in katakana script Ikai, the mark of Ikai Sanjiro. 15.2cm (6in) high.

GBP8,000 - 10,000 JPY1,300,000 - 1,600,000 US\$9,000 - 11,000

Only one other example of a comparable quality by this artist has to date been recorded, see Barry Davies Oriental Art, Japanese Enamels of The Golden Age, exhibition catalogue, London, 1990, cat. no.2.





A CLOISONNÉ-ENAMEL VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire of varying gauge with a continuous scene depicting a shidare yanagi (weeping willow tree) on the banks of river and two wave-lashed jakago (stone-filled baskets) in the water on a cream ground, the flattened shoulder scattered with maple leaves matching the decoration on the detachable cover, the rims of silver, signed on the base in silver wire with a seal Horin; with a plain wood storage box. 17.8cm (7in) high. (3).

GBP2,500 - 3,500 JPY410,000 - 570,000 US\$2,800 - 3,900

229 *

GONDA HIROSUKE LINEAGE

A Cloisonné-Enamel and Musen Tall Baluster Vase Taisho (1912-1926) or Showa (1926-1989) era, 20th century Decorated in partly *musen* (wireless) and *yusen* (wired) enamels with a shimenawa (sacred rope) tied around the trunk of a gnarled pine tree on the seashore at low tide in the foreground, the sun setting in the background, applied with a silver rim and foot, signed with the enamelled mark of Gonda Hirosuke on the base; with a wood stand and a plain wood storage box. 31.5cm (12 3/8in) high. (3).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500



ANDO JUBEI COMPANY

A Fine Cloisonné-Enamel Moriage Baluster Vase Meiji (1868-1912) or Taisho (1912-1926) era, 20th century Worked in silver wire of varying gauge with a continuous flamboyant design of three three-clawed dragons chasing a flaming tama (jewel) camouflaged among wisps of cloud, rendered in semi-abstract style and different shades of green, blue, and orange reserved on a pale grey ground suffused with blue, applied with a silver rim and foot, signed on the base in silver wire with the mark of Ando Jubei; with a wood stand and a plain wood storage box. 22cm (8 5/8in) high. (3).

GBP10,000 - 15,000 JPY1,600,000 - 2,400,000 US\$11,000 - 17,000

ANDO JUBEI COMPANY

A Cloisonné-Enamel and Musen Squat Baluster Vase Meiji era (1868-1912), early 20th century Worked in partly musen (wireless) and yusen (wired) enamels with a shoal of medaka (killifish) swimming beneath the surface of a lotus-leaf strewn pond, on a graduated pale-blue ground, applied with a silver rim and foot, signed on the base in silver wire with the mark of Ando Jubei, with a separate wood stand; with a wood tomobako storage box inscribed on the lid Shippo ike ukikusa yugyo [...] kabin (Cloisonné vase with pond, duckweed, and swimming fish design) and signed Jubei tsukuru (Made by Jubei) with seal Andoshi kinsei (Respectfully made by Ando), the inside of lid with an old paper label Ando Cloisonné Wares Tokyo-Nagoya Japan in English and in Japanese Kunaicho goyotatsu Tokyo Ginza Ando Shippoten (Ando Cloisonné-Enamel Shop, Ginza, Tokyo, Purveyor to the Imperial Household). 19cm (71/2in) high. (3).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500





ATTRIBUTED TO HAYASHI KODENJI

A Cloisonné-Enamel Rounded Rectangular Footed Box and Cover Meiji era (1868-1912), late 19th/early 20th century The midnight-blue ground delicately worked in gold wire of varying gauge, the en-suite cover decorated with a sparrow perched on a flowering branch of cherry, its head turned, watching two other sparrows flying to its right, the trunk of the tree extending over the sides and on to the front of the box, the interior lined in brocade silk, raised on four bracket feet worked in silver wire with white chrysanthemum heads interwoven among karakusa ('Chinese grasses'); unsigned.

5.5cm x 16.7cm x 9cm (2 1/8in x 6 5/8in x 31/2in). (2).

GBP6,000 - 8,000 JPY970,000 - 1,300,000 US\$6,700 - 9,000

233 *

HAYASHI KODENJI

A Cloisonné-Enamel Baluster Vase

Meiji era (1868-1912), late 19th/early 20th century The cobalt-blue ground delicately worked in gold and silver wire of varying gauge with a pair of pink-breasted exotic birds perched on flowering plum branches, stems on bamboo on the reverse, the neck and foot with a band of repeated lappets enclosing formal foliate motifs; the underside signed in silver wire with the lozenge-shaped seal mark of the Hayashi Kodenji Company. 21.8cm (8½in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400



NAMIKAWA SOSUKE (1847-1910)

A Fine Cloisonné-Enamel and Musen Tall Baluster Vase Meiji era (1868-1912), late 19th/early 20th century Decorated with two egrets wading among reeds growing in a pond, the egrets worked in white musen (wireless) enamel plumage, their beaks, legs and eyes subtly highlighted in gold wire, the outlines of the reeds in gilt wire, applied with a shakudo rim and foot; signed on the base in silver wire with the Sakigake (Seal of Namikawa Sosuke) on a dark plum-coloured ground. 44.5cm (171/2in) high.

GBP30,000 - 40,000 JPY4,900,000 - 6,500,000 US\$34,000 - 45,000

A large rounded square tray with a cockerel by the same artist is in the current exhibition 'Japan: Courts and Culture' at the Queen's Gallery, Buckingham Palace.

One of the greatest craft entrepreneurs of the later Meiji era, Namikawa Sosuke was until recently best known in Japan for a set of 32 decorative panels commissioned for Tokyo's Akasaka Rikyu Palace, completed in 1909. These date from the last years of his very productive life, nearly three decades after he began to experiment with the technique known as musen shippo (wireless enamelling), his most enduring contribution to an art form that developed at extraordinary speed in Japan between the mid-nineteenth century and the early years of the twentieth century. In Chinese cloisonné enamelling, the wires separating the different areas of fused and polished enamels that made up a design also served to hold the enamels in place during the firing process, and the individual areas of colour were relatively small. Sosuke, followed shortly after by his rivals, managed to improve the chemistry of the enamels so that they adhered more securely to the metal bases of his wares, allowing him to introduce large areas of colour into his designs, although it is thought that wires between different colours still had to be painstakingly applied and removed at each stage of manufacture. Thanks to these and other technical breakthroughs, later Meiji-era enamellers were often able to emulate the effects of brush painting on paper or silk. In recognition of his achievements, in 1896 Sosuke was appointed to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household).









BRONZE AND INLAID BRONZE BEASTS, VESSELS, **AND FIGURES Various Properties**

235 *

A BRONZE OKIMONO (TABLE ORNAMENT) OF A TIGER AND AN ARTICULATED SENTOKU (COPPER ALLOY) MODEL OF A SPINY LOBSTER

The tiger by Jozan, Meiji era (1868-1912), late 19th/early 20th century and the lobster by Hiromi, Taisho (1912-1926)

or Showa (1926-1989) era, 20th century

The tiger shown striding forward with its tail stretching out behind, its mouth wide in a snarl, the stripes delineated in subtly-toned patination, its eyes of glass with black pupils; signed on its belly Jozan saku within a rectangular reserve, 21.5cm x 45cm (81/2in x 173/4in); the lobster naturalistically modelled, formed from individual sections, cast and hammered to resemble the lobster's shell with well-chiselled details, assembled with fully articulated joints to allow lifelike mobility; signed on the belly Hiromi; with a lacquered-wood storage box, 21cm (81/4in) long, distended antennae. (3).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

236 *

TOUN

A Cast-Bronze Candlestick Holder in the Form of a Dragon Meiji era (1868-1912), late 19th/early 20th century The three-clawed dragon lying on its back with its serpentine body and tail rising upwards, one claw holding a circular base for the candlestick; signed with a stamped signature Toun iru with a kao within a rectangular reserve. 68cm (26¾in) high.

GBP700 - 800 JPY110,000 - 130,000 US\$790 - 900

237 *

GENRYUSAI SEIYA

A Bronze Okimono (Table Ornament) of a Japanese Macaque Meiji era (1868-1912), late 19th/early 20th century Naturalistically cast crawling on all fours, its head slightly raised and one forepaw clutching a leafy sprig of kaki (persimmon) fruit; signed in tensho script on its belly Genryusai Seiya tsukuru within a rectangular seal. 24cm x 43.5cm (91/2in x 17 1/8in).

GBP4,000 - 6,000 JPY650.000 - 970.000 US\$4,500 - 6,700







HIROAKI

A Bronze Okimono (Table Ornament) Group of Two Rabbits Meiji era (1868-1912), late 19th/early 20th century Comprising two rabbits snuggled against each other, one recumbent, leaning forward while her mate sits at the side, resting with one forepaw raised; signed on the base with chiselled characters Hiroaki within a large seal. 16cm x 20cm (61/4in x 7 7/8in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

239 *

HIDEYOSHI AND SUIGAKU

A Bronze Group Okimono (Table Ornament) of a Puppy and a Tortoise Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Cast in the form of a seated, mischievous puppy with its front paw resting bemusedly on the carapace of a passing turtle; signed Hideyoshi within an oval reserve on the underside of the puppy and Suigaku within a rectangular reserve on the underside of the tortoise. 8.6cm x 11cm (3 3/8in x 4 3/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

240

AN ARTICULATED BRONZE MODEL OF A CRAB

Meiji era (1868-1912), late 19th/early 20th century The crab separately cast and assembled, the legs and claws fully articulated, the surface worked to resemble the crab's natural shell, patinated to a reddish-brown finish; unsigned. 14.5cm (5 11/16in) across.

GBP800 - 1.000 JPY130,000 - 160,000 US\$900 - 1,100





A BRONZE MODEL OF A GOSHAWK

Meiji era (1868-1912), late 19th/early 20th century Naturalistically rendered, standing alert with its head lowered, its wings outstretched, the beak of shakudo and gilt, the eyes of gilt with shakudo pupils, the legs also of gilt with shakudo talons, unsigned; perched on a detachable, gnarled burlwood tree stump. Overall height: 43cm (17in) high; wingspan: 20cm (7 7/8in) wide; the stand: 30.5cm (12in) high. (2).

GBP3,000 - 3,500 JPY490,000 - 570,000 US\$3,400 - 3,900

242

A BRONZE KORO (INCENSE BURNER) IN THE FORM OF AN EGRET

Meiji era (1868-1912), late 19th/early 20th century Constructed of two removable sections, naturalistically rendered, the egret standing on one leg atop a large upturned lotus leaf, the other leg raised, the plumage on the bird's back removable and forming the cover; unsigned. 39.4cm (151/2in) high.

GBP2,500 - 3,000 JPY410,000 - 490,000 US\$2,800 - 3,400



OSHIMA JOUN (1858-1940)

A Bronze Koro (Incense Burner) in the Form of the Bunbuku Chagama (Badger Tea Kettle) Taisho era (1912-1926), early 20th century

The squat vessel cast as if turning into a badger, the detachable cover pierced, the shoulder applied with two ring handles, the base signed in chiselled characters Joun; with wood tomobako box titled Tanuki chagama no koro (Incense burner in the form of a badger tea kettle). the inside of the lid with an inscription indicating that this item was presented on the fifth day of the fifth month of 1919, with seal Karaku and signed Ichijoken Oshima Joun saku with seal. 12.1cm x 16.5cm (43/4in x 61/2in). (3).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

Oshima Joun (given name, Yasutaro) was the son and pupil of his father, the cast-metal worker Oshima Takajiro. He became one of the most successful sculptors of the late Meiji, Taisho and early Showa eras, exhibiting first in Paris in 1878. He also taught at Tokyo Art School from 1887 until 1932 and was a member of innumerable committees and panels of judges at art exhibitions and competitions.

244

GENRYUSAI SEIYA

A Bronze Okimono (Table Ornament) of a Bactrian Camel Meiji era (1868-1912), late 19th/early 20th century Naturalistically rendered, the shaggy camel standing upright, slightly turning to its left to look out, its two humps slightly shrunken and leaning to the left; signed in seal form Seiya sei. 23.2cm x 25cm (9 1/8in x 9 13/16in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

245

FOUR MINIATURE BRONZE ANIMAL **OKIMONO (TABLE ORNAMENTS)**

Meiji era (1868-1912), late 19th/early 20th century Each naturalistically rendered, comprising: the first a grasshopper, possibly stamped Mano, 11.4cm (41/2in) long; the second a mole cricket, indistinctly stamped, 7.2cm (2 13/16in) long; the third a stag beetle, stamped Dou [...], 7cm (23/4in) long; the fourth a seated frog, indistinctly stamped, 4cm (1 9/16in) long. (4).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

246

A BRONZE TALL OVOID VASE

Meiji era (1868-1912), late 19th/early 20th century Cast and carved in varying degrees of relief with a continuous scene of Kannon, the serene Goddess of Mercy being transported by a threeclawed dragon whose writhing body is partially obscured by swirling clouds; unsigned. 49.5cm (191/2in) high.

GBP2.500 - 3.000 JPY410,000 - 490,000 US\$2,800 - 3,400









NOGAWA COMPANY OF KYOTO

An Inlaid Bronze Vessel and Cover Meiji era (1868-1912), late 19th/early 20th century The body inlaid silver, shibuichi, shakudo, and gold with a pair of confronted fighting cockerels on one side and a crane in flight, a snow-capped Mount Fuji on the other, the cover similarly inlaid with different auspicious objects including the 'hat of invisibility', a makimono (handscroll), a takarakagi (storehouse key) and tama (jewels) scattered over the surface, surmounted by a knop in the form of a tsuchi (Daikoku's magic mallet), the shoulder applied with two handles in the form of mythological beasts, raised on three exaggeratedly tall feet, each inlaid with a stylised butterfly above foliate motifs; the base signed with the mark of the Nogawa Company. 30.2cm (11 13/16in) high. (2).

GBP2,500 - 3,000 JPY410,000 - 490,000 US\$2,800 - 3,400

248

A BRONZE SLENDER SINGLE-STEM FLOWER VASE

Edo period (1615-1868), probably mid-19th century Of tsurukubi (crane's-neck) form, the elegant, slender neck rising from a pear-shaped body supported on a circular foot, unadorned, the metal with an attractive reddish-brown patina overall, suffused with characteristic irregular darker areas; unsigned. 28cm (11in) high.

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670





(signature)

NOGAWA COMPANY OF KYOTO

An Inlaid Bronze Koro (Incense Burner) and Cover Meiji era (1868-1912), late 19th/early 20th century

The squat body with a flattened circular top surface carved and inlaid in high-relief inlay of gold and bronze with a dragon chasing a flaming tama (jewel), the cover reticulated in the form of a chrysanthemum blossom and surmounted by a silver finial in the form of a chrysanthemum bud, raised on three conical feet; the base signed with the mark of the Nogawa Company. 9.2cm (3 5/8in) high. (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

250 * SUZUKI CHOKICHI (KAKO, 1848-1919)

A Bronze Baluster Vase

Meiji era (1868-1912), early 20th century

The body cast and carved in varying degrees of relief depicting an egret about to alight on a lotus pond filled with large, overlapping, leafy lotus flowers and pods, the feathers of the bird and surface of the foliage rendered in a naturalistic manner, the egret's eye inlaid in gold; signed on the base with a cast mark Dai Nihon Kako tsukuru (Made by Kako of Great Japan) within an oval reserve. 33.8cm (13 5/16in) high.

GBP3,000 - 5,000 JPY490,000 - 810,000

US\$3,400 - 5,600

One of the most celebrated monumental bronze casters of the Meiii era, from around 1900 Suzuki Chokichi seems to have worked at a less monumental scale and in a more refined manner, as here. See Joe Earle, Suzuku Chokichi: Master of Metal Raptors, in Victoria Weston ed., Eaglemania: Collecting Japanese Art in Gilded Age America, exhibition catalogue, Boston, McMullen Museum of Art, Boston College, 2019, p.28.







AN INLAID LARGE RECTANGULAR DISH

Meiji era (1868-1912), late 19th/early 20th century The centre rounded rectangular panel decorated in flat relief inlay of silver, shibuichi, and shakudo with an outdoor scene of a group of figures enjoying a stroll along the shores of a lake during the hanami (cherry-viewing) season, with details of the plants, flowers, and sparrows in flight carved in kebori (plain line engraving), surrounded by a simulated rattan border, finely woven in gozame-ami (mat plaiting); unsigned. 57cm x 68.2cm (221/2in x 26 7/8in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

252

NOGAWA COMPANY OF KYOTO

A Pair of Small Inlaid Bronze Vases Meiji era (1868-1912), late 19th century, Each of baluster form, inlaid in gold, silver, and brass depicting flowering irises and buds; signed with the incised mark of the Nogawa Company. Each 9cm (31/2in) high. (2).

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900

253

MIYAO EISUKE COMPANY OF YOKOHAMA

A Finely Patinated Bronze Jardinière with Gold Accents Meiji era (1868-1912), late 19th/early 20th century The square body with a wide everted rim and raised on a waisted base resting on four short feet embellished with stylised floral scrolls, the sides applied with large rectangular lobed panels featuring a different animal or beast rendered in high relief, one enclosing a prancing kirin, another with a crawling *minogame* (bushy-tailed tortoise), the third with a ho-o bird in flight, the fourth with a winged three-clawed dragon, each panel flanked by exaggeratedly long tongues issuing from horned oni (demon) heads defined with a rain dragon further highlighted in gold low relief, all beneath a secondary design of chidori (plovers) in flight; each large panel signed Miyao within a rectangular gilt reserve. 32.5cm x 39.5cm (123/4in x 151/2in).

GBP8,000 - 10,000 JPY1,300,000 - 1,600,000 US\$9,000 - 11,000

A similar example decorated with figural motifs by the Miyao workshop was sold at Bonhams, New York, 19 March 2008, lot 5241.







(signature)

YOSHIMITSU

A Gilt-Bronze Figure of an Archer Meiji era (1868-1912), late 19th/early 20th century The warrior, possibly Minamoto no Tametomo (1139-1176), halfkneeling and leaning back slightly, his left arm taut as he prepares to loose an arrow (lacking), a short sword tucked into his sash, his robes decorated with cartwheel, young bamboo, and bird crests, signed in a gilt rectangular reserve Yoshimitsu saku; with an unrelated oval wood stand. The figure: 37.4cm (14 11/16in) high. (2).

GBP4.000 - 5.000 JPY650,000 - 810,000 US\$4,500 - 5,600

255 *

MIYAO EISUKE COMPANY OF YOKOHAMA

A Gilt-Bronze Figure of a Samurai Warrior Meiji era (1868-1912), late 19th/early 20th century Probaby representing one of the Akoroshi samurai, standing and clutching a detachable halberd in one hand and blowing a fog horn held in his other hand, a wakizashi and a katana tucked into his waist band, dressed in richly brocaded clothes and wearing a helmet, affixed to typical Miyao-style wood stand decorated in gold takamaki-e with ho-o birds amid karakusa ('Chinese grasses'); signed in a rectangular reserve Miyao with seal Ei. 24.5cm (91/4in) high, including stand. (2).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

256 *

KOGYOKUSAI KAZUHISA

An Inlaid Bronze Globular Koro (Incense Burner) And Cover Meiji era (1868-1912), late 19th/early 20th century The lower edge of the cover inlaid in shakudo, shibuichi, bronze, and gold low relief with a profusion of overlapping, tightly clustered chrysanthemums of different size, the upper edge of the body similarly inlaid with a matching design, the rim fitted with two short, upswept bracket handles, the detachable, en-suite bombé cover carved in low relief with foliage and surmounted by a finial in the form of three clustered bronze chrysanthemum heads, the stamens of some of the chrysanthemum heads further inlaid in gold, supported on three tall legs, the base signed with chiselled sosho characters Kogyokusai with a rectangular gold seal Kazuhisa. 17cm (63/4in) high. (2).

GBP4,000 - 6,000 JPY650,000 - 970,000 US\$4,500 - 6,700

For Kogyokusai Kazuhisa, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H02994.



ATTRIBUTED TO THE MIYAO EISUKE COMPANY OF YOKOHAMA

An Impressive Fine and Large Gilt-Bronze Koro (Incense Burner) and Cover on Stand

Meiji era (1868-1912), late 19th century

The rectangular body applied with two elaborate handles in the form of two three-clawed dragons, inset with two lobed panels, decorated in gold, shakudo, and bronze takazogan with a moonlit view of Noji in Omi Province (present day Shiga Prefecture) and the poet Minamoto no Toshiyori on horseback accompanied by his retinue, the hagi (bush clover), celebrated in a famous verse by Toshiyori, growing on the bank of a river, the reverse with a leaping carp in a stream beside irises with birds in flight above, the neck with dragons among clouds chasing a tama (jewel), the body of the vessel raised on four tall stylised mythological creature-head legs, the domed cover surmounted by a finial in the form of a bearded immortal standing slightly to the left and leaning into a gust of wind which has blown the enormous widebrimmed straw hat from his head, holding the cords of his hat in one hand and a crooked cane in the other, a reishi fungus, a gourd, and a feather fan suspended from his waist, his robes fluttering, the surface

carved in fine detail with peony among karakusa ('Chinese grasses') decorating the robes, the figure itself affixed to a square rounded stand, the remainder of the vessel embellished in gold honzogan with dragons and ho-o birds in flight amidst scrolling tendrils, foliage, and paulownia; unsigned. 72.5cm (281/2in) high. (3).

GBP20.000 - 25.000 JPY3,200,000 - 4,100,000 US\$22,000 - 28,000

The Miyao Company, owned and managed by Miyao Eisuke of Yokohama, was among the most successful art workshops of the Meiji era, specialising in mostly large-scale bronze and gilt images of warriors and mythological subjects. Much of the company's production was aimed at the export market and its wares were exhibited at the Kangyo Hakurankai (National Industrial Expositions) in 1881 and 1890.





SILVER AND INLAID SILVER ANIMALS, VESSELS, AND FIGURES Various Properties

258 *

A SILVER AND SHIBUICHI RECTANGULAR BOX

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century The box with sides of polished silver, the lid inset with a rectangular shibuichi plaque engraved and decorated in katakiribori (engraving with an angled chisel emulating brushstrokes) and silver and gilt flat inlay with a butterfly hovering over chrysanthemums growing over a stream, the interior and underside of plain wood, signed with chiselled characters Eiho with a gold seal Ei; the underside stamped Jungin (Pure silver). 5.1cm x 13cm x 10cm (2in x 5 1/8in x 4in). (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

259 *

MASAYOSHI

An Inlaid Silver Squat Koro (Incense Burner)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Decorated around the shoulder and body in gold and silver relief inlay with trailing leafy chrysanthemums, the en-suite reticulated cover, similarly applied with matching silver and gold chrysanthemums, signed on the base Masayoshi within a gold rectangular reserve above the stamped single character Gin (Silver); with a plain wood storage box. 10.6cm x 13cm (4 1/8in x 5 1/8in). (3).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



OSHIMA JOUN (1858-1940)

A Silver Okimono (Table Ornament) of Three Monkeys Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Constructed in four detachable sections, modelled as three monkeys fighting over a struggling bat, two perched on the edge of a crag, the adult holding on to its offspring tugging the wing of a bat at one end, whilst a third monkey on the ground is shown pulling the bat's wing from the other end; signed on the side of the crag Joun saku within a gilt rectangular reserve above the stamped single character Gin (Silver). 20cm x 18.1cm (7 7/8in x 7 1/8in). (4).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

See also the footnote to lot 243.

261 *

OSHIMA JOUN (1858-1940)

A Silver Okimono (Table Ornament) of a Sennin or Scholar Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Standing and wearing typical, loose garments tied at the front, looking affectionately at a small gilt gosling resting on his left hand, and clutching a detachable, gnarled cane in the other hand; signed on the reverse Joun saku within a gilt reserve above the stamped single character Gin (Silver). 31.5cm (12 3/8in) high.

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

See also the footnote to lot 243.



261







AN INLAID SILVER AND ENAMELLED BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century The body hammered, chased, and inlaid in silver high relief and heavy repoussé enamels with a continuous scene depicting two egrets wading in an iris pond, one with a fish in its beak, beneath a mass of trailing wisteria extending from the neck, the circular lobed foot rendered in silver and translucent enamels with stylised foliate motifs, signed on one side with chiselled characters Mikuwa saku with the logo of the retailer, a turtle within a triangular reserve engraved on the base. 21cm (81/4in) high.

GBP2,800 - 3,500 JPY450,000 - 570,000 US\$3,100 - 3,900

263

AN ENAMEL AND SILVER CARD CASE

Meiji era (1868-1912), late 19th/early 20th century Composed of two silver panels fixed to textured leather, the two panels with dragonflies, praying mantises, and hornets among daisies, chrysanthemums, lilies, hydrangeas, kikyo (Chinese bellflowers), pinks, and hibiscuses, the interior purple silk; unsigned. 9cm x 6.8cm (31/2in x 2 11/16in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

AN INLAID AND ENAMELLED SILVER BOX AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The cover decorated with two geese inlaid in gold and enamel low relief wading beside grasses and reeds on a river bank, the flowering reeds rendered in katakiribori (engraving with an angled chisel emulating brushstrokes) and extending over the sides of the box, the interior of plain silver; the cover signed with chiselled characters Keinen and a gold seal Keinen.

3.7cm x 8.2cm x 12cm (11/2in x 3 3/8in x 43/4in). (2).

GBP1,500 - 1,800 JPY240,000 - 290,000 US\$1,700 - 2,000



A SILVER MODEL OF AN EAGLE

Meiji era (1868-1912), late 19th/early 20th century The predatory bird standing alert with its head lowered, its wings outstretched, the beak of shakudo and gilt, the legs also of gilt with shakudo talons, unsigned; perched on a bronze stand simulating a wave-lashed rock; unsigned.

Overall height: 29cm (11 3/8in); wingspan: 25cm (9 7/8in); the stand: 16.5cm (61/2in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

266 *

A SILVER TEAPOT AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Of conventional form and attached with an overhead loop handle, the body engraved with a continuous scene of autumnal plants including chrysanthemums, kikyo (Chinese bellflowers), ominaeshi (valerian), susuki (miscanthus), asagao (morning glory), hagi (bush clover), and nadeshiko (pinks) growing over a bamboo fence, the low domed cover engraved with sprays of kikyo and surmounted with a chrysanthemum knop; unsigned; with a wood storage box inscribed Hanamoyo ginbin (Silver kettle with flower design). 11.5cm (41/2in) high excluding handle. (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700





A SILVER AND SHIBUICHI BOX AND A SILVER SWEETMEAT DISH

The box by Masayuki, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century; the dish by Hata Zoroku II (1852-1932), Taisho era (1912-1926), dated 1923

The box with sides of polished silver, the lid inset with a rectangular shibuichi plague engraved and decorated in katakiribori (engraving with an angled chisel emulating brushstrokes) and gold and silver flat inlay with a large sprig of peony and bamboo growing over a stream, signed with chiselled characters Masayuki with seal Masayuki, stamped on the underside Jungin (Pure silver); 4.5cm x 13.3cm x 10cm (13/4in x 51/4in x 3 7/8in); the unadorned, roughly circular dish with a somewhat uneven rim, signed on the base with a seal Zoroku Ko tsukuru (Made by Zoroku the Recluse); with a wood tomobako storage box inscribed on the lid Jungin kashibon (Pure silver confectionery tray), the lid with an inscription inside indicating that this item was presented as a wedding gift to his daughter from Mr Yamanaka Chikuken, dated 1923, signed Mizunoto-i haru shichiju-o Zoroku tsukuru (Zoroku, an old man of 70, made this in the spring of 1923) with two seals; 22.8cm (9in) diam. (4).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

268 *

HATTORI KINTARO (1860-1934, FOUNDER OF THE SEIKO COMPANY) OF TOKYO

3.5cm x 8.8cm x 5.6cm (1 3/8in x 3 3/8in x 2 1/8in). (4).

Two Silver Kashibako (Confectionery Boxes) and Covers Taisho era (1912-1926), early 20th century Each in the form of a Chinese-style clothes box, the first octagonal, supported on four legs and engraved on the cover with cranes carrying sprigs of pine in their beaks, the sides with sprigs of pine among wisps of cloud, stamped on the base Jungin Hattori sei, 7cm x 10.6m x 10.6cm (23/4in x 4 1/8in x 4 1/8in); the second miniature and rectangular, supported on six legs, engraved in kebori and katabori with windswept chrysanthemums and tall stems of bamboo behind rocks, signed on the base Hattori sei Jungin;

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

KATSURA MITSUHARU (1871-1962) AND KOBAYASHI YOSHIAKI (ACTIVE CIRCA 1900-1940) FOR THE HATTORI COMPANY

A Fine Pair of Inlaid Silver Baluster Presentation Vases

Taisho era (1912-1926), early 20th century Both finely decorated in *ukibori* and *kebori* and inlaid in flat and high relief of gilt, shakudo, and silver, one vase showing a peacock standing on a rock, beneath flowering plum branches and gazing down at a peahen, signed Koryusai with seal Mitsuharu and Shoshusai with seal Yoshiaki; the other vase depicting a pair of cranes and a fledgling standing beside a pine among tall stems of bamboo, signed with chiselled signatures Mitsuharu kizamu with seal Mitsuharu and Yoshiaki kizamu with seal Yoshiaki, the details of the rocks and tree trunks delicately picked out in katakiribori; the base of each vase stamped Jungin Hattori sei; with two wood stands.

Each vase: 33.2cm (13 1/16in) high. (4).

GBP10.000 - 15.000 JPY1,600,000 - 2,400,000 US\$11,000 - 17,000

OTHER METAL AND INLAID METAL **WORKS OF ART** Various Properties

270 *

AN INLAID SHIBUICHI VASE

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century Decorated with an outdoor scene with a piebald cat applied in relief inlays of silver, bronze, and gold, lying among clumps of kikyo (Chinese bellflowers) and grasses, teasing two butterflies hovering above, the latter applied in flat relief inlays of silver and shakudo; unsigned. 10.2cm (4in) high.

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400









UKAI YASUJI (BORN 1897)

An Inlaid Wood Ryoshibako (Document Box) and Cover

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

The exterior of the cover and sides of the box inset with shibuichi panels, carved in katakiribori (engraving with an angled chisel emulating brushstrokes) and applied in flat relief inlay of silver and gilt with a bee hovering over large palm leaves, the design continuing over the sides, the interior of plain wood, unsigned; with a wood tomobako storage box, inscribed and titled Sotetsumon tebako (Box with sago-palm design) with seal, the inside of the lid signed Ukai Yasuji with seal Ukai Yasuji. 9.1cm x 33.4cm x 26cm (31/2in x 13 1/8in x 101/4in). (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

Another work by the artist is in the collection of The University Art Museum, Tokyo University of the Arts: accession no.2827, see jmapps.ne.jp/geidai/det.html?data_id=8536

There is scant information on this artist apart from the fact that he graduated from Tokyo Fine Arts School and regularly exhibited in the Teiten, Bunten, and Nitten exhibitions from 1927 to 1947.



KUMAGAYA OF KYOTO

An Inlaid Copper Dish

Meiji era (1868-1912), late 19th/early 20th century Carved and decorated in gold and iro-e takazogan with a kakeiiku (hanging scroll) beside flowering chrysanthemums, the kakejiku depicting a stalking warrior among plum blossoms, peonies, and a quail, the mounts decorated with cherry blossoms in a stream; signed Kyoto Kumagaya tsukuru. 27.8cm (10 15/16in) diam.

GBP600 - 700 JPY97,000 - 110,000 US\$670 - 790

273 *

NIHASHI YOSHIHIRA (1896-1977)

An Inlaid Mixed-Metal Rectangular Accessory Box and Cover Showa era (1926-1989), 1965

With a gold and shakudo surface, the cover decorated with a clump of hagi (bush clover) applied in high relief inlay of gold, shibuichi, and gold, the long sides with three butterflies applied in high relief of gold, silver, and shakudo, the shorter sides with a triangular formation of stylised wave designs on one corner and stylised dandelions similarly rendered in gold flat inlay on one corner, the interior lined in silk brocade, signed on the underside Showa yonjunen aki Nihashi Yoshihira saku (Made by Nihashi Yoshihira, autumn 1965);

with a wood tomobako storage box titled Shakudo sei irogane kaizogan, akikusa chocho-mon hako (Coloured metal-inlaid shakudo box with autumn plants and butterfly design), the inside of the lid dated and signed Showa yonjunen aki no hi, Nihashi Yoshihira saku (Made by Nihashi Yoshihira, in autumn 1965) with seal Yoshihira. 12cm x 22.6cm x 11.5cm (4¾in x 8 7/8in x 4½in). (3).

GBP5,000 - 6,000 JPY810,000 - 970,000 US\$5,600 - 6,700

Exhibited and Illustrated:

Ninth Nitten Exhibition, 1977 (as his last work). Tenryu City, Tenryu City Board of Education, Tenryu City Cultural Association, Nihon no chokinkai no kyosho: Nihashi Yoshihira to sono shuhen ten (Great Master in Japanese Metal Engraving World: Nihashi Yoshihira and His Contemporaries Exhibition), 26 January-2 February 1986; illustrated in the exhibition catalogue.

Born in Shizuoka Prefecture in 1896, Nihashi Yoshihira went to Tokyo at the age of 10, studied under Unno Bisei, graduated from Tokyo Fine Art School with a top grade in 1925 and was founding member and director of the Nihon Kogeikai (Japan Crafts Association). He exhibited in several Teiten, Bunten, and other national exhibitions. Some of his works were commissioned by the Imperial Household Agency.









A CYLINDRICAL TETSUBIN (IRON TEA KETTLE) AND BRONZE COVER

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, late 19th/early 20th century

The cylindrical body cast in iron, simulating a rocky surface, decorated in high relief with crabs crawling over the exterior, the cover finished in a mottled red and brown patina and surmounted by a pierced rotating floriate knob; the inside of the cover inscribed Ryubundo tsukuru. 13.2cm (5 3/16in) high excluding handle. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

AN INLAID IRON SLENDER VASE

Meiji era (1868-1912), late 19th/early 20th century The body decorated in high relief of shell, shakudo, bronze, and gilt with a continuous design of different auspicious objects including the tasselled cloak and hat of invisibility, a tsuchi (Daikoku's magic mallet), a makimono (handscroll), a takarakagi (storehouse key), and tama (jewels) scattered over the surface; unsigned; with a wood storage box inscribed Tetsu sei kabin (Iron flower vase). 20.3cm (8in) high. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

SHIOZU MASATOSHI (DATES UNKNOWN)

A Shakudo Kogo (Box for Storing Incense) Showa era (1926-1989), 20th century

Carved and worked on the surface to resemble a piece of charcoal, signed on the underside in sosho (cursive) script Shogetsudo Masatoshi tsukuru (Made by Shogetsu Masatoshi); with a wood tomobako storage box inscribed outside Shakudo kirisumi kogo (Shakudo incense box in a shape of sliced charcoal), inside the lid signed Shogetsudo Masatoshi with a seal Masatoshi; and an outer plain wood storage box. 1.5cm x 5cm (5/8in x 2in). (4).

GBP1,200 - 1,800 JPY190.000 - 290,000

US\$1,300 - 2,000

Shiozu Masatoshi was a member of a lineage of metalworkers, all using the art name Shogetsudo, who were active in Matsue, Shimane Prefecture, from the early Meiji era until the end of World War II.

277 *

MYOCHIN LINEAGE

An Iron Jizai Okimono (Articulated Model) of a Dragonfly Meiji era (1868-1912), late 19th/early 20th century The dragonfly realistically rendered, the leg joints, segmented abdomen, head, and wings intricately constructed of smoothly moving parts; signed Myochin Muneyoshi. 7.6cm x 11cm (2 15/16in x 4 5/16in).

GBP2,500 - 3,500 JPY410,000 - 570,000 US\$2,800 - 3,900 To be sold without reserve

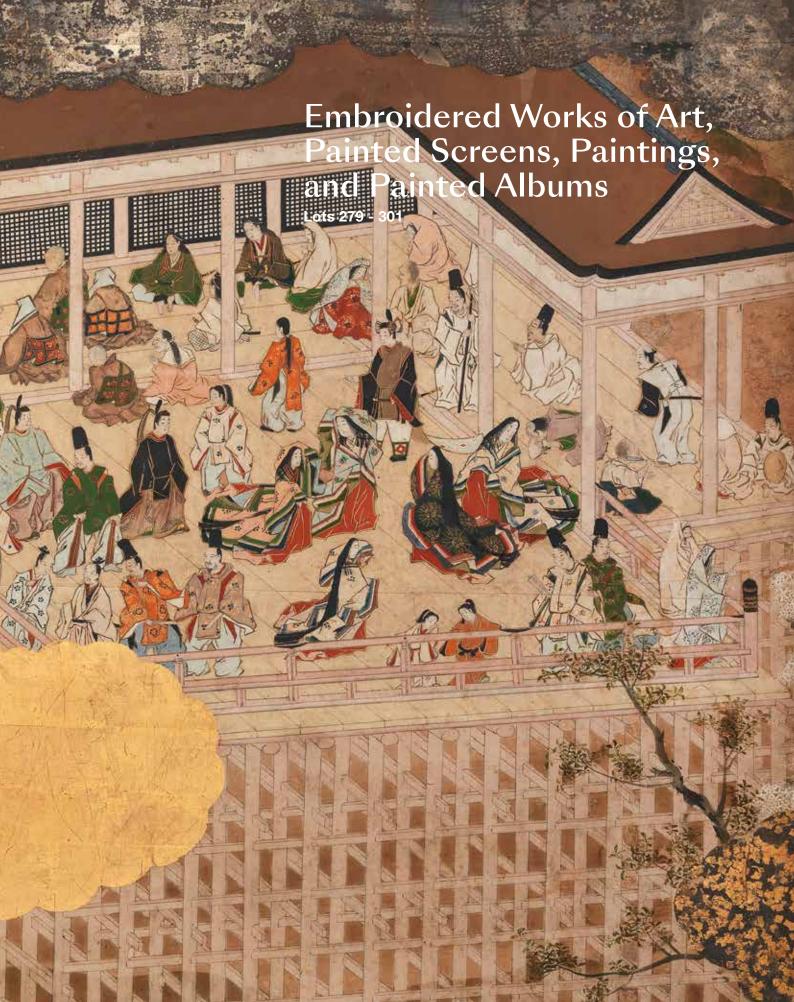
278 *

MYOCHIN LINEAGE

An Inlaid Shakudo Jizai Okimono (Articulated Model) of a Swallowtail Butterfly Meiji era (1868-1912), late 19th/early 20th century The butterfly realistically rendered, the leg joints, abdomen, head, antennae, and wings intricately constructed of smoothly moving parts, discrete details on the front and underside of the hind wings inlaid in patinated copper flat relief; signed Muneyoshi. Wingspan: 13.6cm (5 3/8in) long.

GBP2.000 - 3.000 JPY320,000 - 490,000 US\$2,200 - 3,400









279 (part lot)



EMBROIDERED WORKS OF ART Various Properties

THREE CUT-VELVET WALL HANGINGS

Meiji era (1868-1912), late 19th/early 20th century Executed in yuzen-dyed birodo and silk depicting scenic views; the first of Kinkakuji in Kyoto, overall: 85.1cm x 76cm (331/2in x 29 15/16in), image: 77cm x 68cm (30 5/16in x 263/4in); the second of a temple entrance in front of a lake at sunset, overall: 64.4cm x 62.5cm (25 3/8in x 24 5/8in), image: 59.8cm x 58.1cm (23 9/16in x 22 7/8in); the third of a rural town by a river with Mount Fuji looming in the background, overall: 60.2cm x 57.5cm (23 11/16in x 22 5/8in), image: 55.4cm x 52.8cm (21 13/16in x 203/4in); framed and glazed; signed Daishu. (3).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

280

A SILK-EMBROIDERED PANEL

Edo period (1615-1868) or Meiji era (1868-1912), 19th century Worked in silk and cotton threads in a palette of browns, reds, greens, blue, black, and white, depicting two cockerels fighting on a hill near bamboo stalks, one leaping up in the air to strike its opponent with loose plumage flying; inscribed Ryokei soto (Two Roosters Fighting). Overall: 90cm x 64cm (35 7/16in x 25 3/16in); image: 80cm x 53cm (311/2in x 20 7/8in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

A SILK-EMBROIDERED PANEL

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century Worked in silk threads in a palette of pastel colours, black and white on a graduated grey ground, depicting a finely dressed and coiffured maiko (apprentice geisha), smiling bemusedly and pointing to her left with her index finger, signed in silver and gold thread, with two characters possibly Shoryu; framed and glazed. Overall: 53.4cm x 46.8cm (21in x 18 3/8in); image: 31.8cm x 25cm (121/2in x 9 7/8in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



A SILK-EMBROIDERED PANEL

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century Worked in silk threads in a palette of pastel colours, black and white on a graduated grey silk ground, depicting a finely dressed and coiffured maiko (apprentice geisha), kneeling and holding a fan, turning to the right to look behind, signed in silver and gold threads with two characters, possibly Shoryu; framed and glazed. Overall: 53.4cm x 46.6cm (21in x 18 5/16in);

image: 31.3cm x 24.8cm (12 5/16in x 93/4in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200





282









A SILK-EMBROIDERED PANEL Produced by the lida Shinshichi

House of Takashimaya, Meiji era (1868-1912), late 19th/early 20th century Worked in the finest silk and metallic threads, inventively deploying long and short stitches, flat and twisted threads in various palettes (now faded) to depict a grove of flowering trees and plants on the shores of a lake, within the original art-nouveau gilt and wood glazed frame with brocade backing, inscribed on a blue-enamelled copper plate: S. lida "Takashimaya" Kyoto, Tokyo, Yokohama in Roman letters beside the mark of Takashimaya, fixed onto the middle top edge

of the frame on its reverse side. Overall: 72.2cm x 93.5cm (28 3/8in x 36 5/8in); image: 46.5cm x 67cm (181/4in x 26 3/8in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

284 TP

TWO SILK-EMBROIDERED PANELS

Meiji era (1868-1912), late 19th/early 20th century Each worked in silk threads in a palette of reds, browns, greens, and blues (now faded); the first depicting thatched roof huts along a river, unsigned, overall: 177.5cm x 120.5cm (69 7/8in x 47 7/16in), image: 173cm x 116.5cm (68 1/8in x 45 7/8in); the second of two tigers charging down a hill in a bamboo forest beside a river, baring their sharp teeth, inscribed Korin with a seal Domatsu, overall: 143cm x 88.7cm (56 5/16in x 34 7/8in), image: 137,9cm x 84,7cm (55 1/16in x 33 5/16in); each stretched on a wood frame. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

285

A SILK-EMBROIDERED PANEL

Meiji era (1868-1912), late 19th/early 20th century Delicately worked in silk threads in a palette of white, beige, and brown on a black ground, depicting a moonlit landscape with a bear crouched on low rolling hills surrounded by stalks of sasa (bamboo grass), its head raised and its mouth slightly open baring its sharp teeth, turned towards the direction of the meandering stream nearby, clouds above partially obscuring a full moon, unsigned; framed and glazed.

Overall: 86.5cm x 81.7cm (34 1/16in x 32 1/8in): image: 69.4cm x 64.8cm (27 5/16in x 251/2in).

GBP4,000 - 5,000 JPY650,000 - 810,000 US\$4,500 - 5,600

PAINTED SCREENS Various Properties

286 *

ANONYMOUS, MACHI-ESHI STYLE

Edo period (1615-1868), mid/late 17th century Cherryblossom Time at Kiyomizu Temple, Kyoto, a six-panel byobu (folding screen) painted in ink, mineral colours, gold, and gold leaf on paper with silk borders mounted on a wood lattice and within a black lacquer frame; the composition centred on the Kiyomizu Temple on the third and fourth panels from the right, its distinctive gantry structure painstakingly delineated, the platform with an animated group of male and female courtiers, priests, and attendants; to the left the temple's three-storey pagoda, other temple buildings and figures at far left and right, travellers and rural vignettes in the foreground, all framed by oxidized silver clouds, some embellished with squares of gold foil. Overall: 123cm x 368.8cm (48 7/16in x 145 3/16in); image: 108cm x 352.4cm (421/2in x 138 11/16in).

GBP8,000 - 12,000 JPY1,300,000 - 1,900,000 US\$9,000 - 13,000

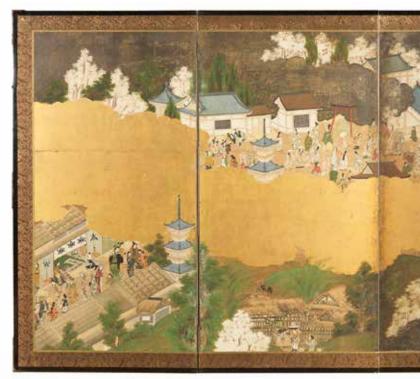
This detailed painting, with its animated scenes of life in eastern Kyoto at cherry-blossom time, is the right-hand half of a pair of screens of a later *Rakuchu rakugai* (literally, 'Inside and Outside Kyoto') type that deviates from the established pattern, omitting some of the city's most famous buildings such as Nijo Castle and the Daibutsuden and focusing instead on other famous sites including the newly rebuilt Kiyomizu Temple, then as now one of the city's most popular tourist destinations.

287 * TP

ANONYMOUS

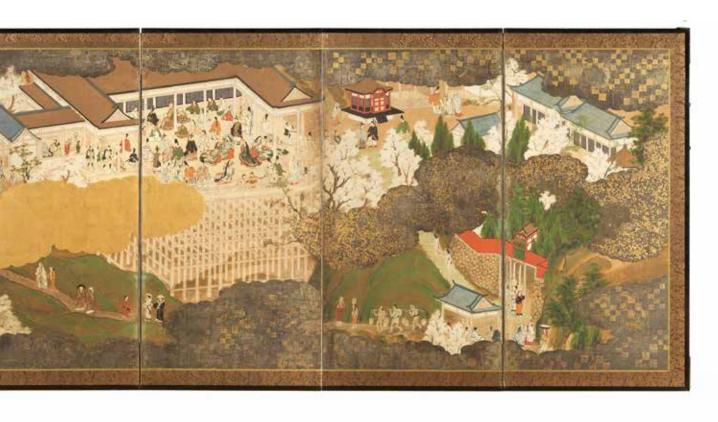
Scenes from the Genpei Wars Edo period (1615-1868), 18th century A six-panel byobu (folding screen), ink, colours, gofun (calcified crushed shell), and gold on paper mounted on a wood lattice and within a silk brocade border, framed in lacquered wood, depicting a scene from the twelfth-century wars between the Minamoto and Taira clans: on the second and third panels from the right probably Minamoto no Yoshitsune (1159-1189) mounted on his black horse Tayuguro leading his cavalry on their epic charge down the Hiyodori Gorge to attack the Taira forces encamped by the sea at Ichi no Tani (spring 1184); unsigned. Overall: 109cm x 282cm (42 15/16in x 111in); image: 97cm x 272cm (38 3/16in x 107 1/16in).

GBP4,000 - 6,000 JPY650,000 - 970,000 US\$4,500 - 6,700



286







288 TP

ANONYMOUS, TOSA SCHOOL

Edo period (1615-1868), 18th century A pair of six-panel *byobu* (folding screens), probably from a larger set of screens, ink, colours and gold on paper with embossed details, each screen depicting three different chapters from *Genji monogatari* (Tale of Genji), the famous novel of Heian court life, separated by characteristic scalloped gold clouds; *unsigned*.

Each screen overall: 166cm x 372cm (65 3/8in x 146 7/16in); image: 150.5cm x 358cm (591/4in x 140 15/16in.) (2).

GBP15,000 - 20,000 JPY2,400,000 - 3,200,000 US\$17,000 - 22,000

The chapters depicted in the present lot are as follows:

One screen with scenes from the right: Chapter 4, Yugao (The Lady of the Evening Faces); left: Chapter 29, Miyuki (An Imperial Excursion); top: Chapter 39, Yugiri (Evening Mist); the second screen with scenes from the right: Chapter 34, Wakana jo (Early Spring Greens: Part 1); lower left: Chapter 13, Akashi (The Lady at Akashi)

Published:

Mainichi Shinbunsha, *Ochobunka to shobyogaten* (Courtly Culture: Screen and Wall Paintings), exhibition catalogue, Tokyo, Mainichi Shinbunsha, 1979, cat. no.5.

Exhibited:

Mainichi Shinbunsha, *Ochobunka to shobyogaten* (Courtly Culture: Screen and Wall Paintings), Keio Department Store, Tokyo, 14-26 September 1979.









289 * TP

ANONYMOUS, KANO SCHOOL

Edo period (1615-1868), mid-17th/18th century Tartars Hunting and Hawking in a Mountain Landscape Pair of six-panel byobu (folding screens) painted in ink, mineral colours, gold, and gold leaf on paper with silk borders within black lacquer frames; the right-hand screen depicting Tartars on horseback hunting wild boars, rabbits, and a deer; at top right a Tartar leader looking on accompanied by his retinue including attendants holding a parasol and a banner, the lower foreground occupied by a group of mounted Tartars engaged in the hunt using bows and arrows and spears, at far left another group looking on, at top left a tiger and cub on a crag; the left-hand screen including two mounted falconers and a variety of wild birds, the three rightmost panels with a lake and rice paddies; all set against a background of Kano-style mountains, waterfalls, and trees interspersed with gold clouds and gold flecks.

Each overall: 173.5cm x 353.8cm (681/4in x 139 5/8in); image: 158cm x 337.2cm (62 3/16in x 1323/4in). (2).

GBP20,000 - 30,000 JPY3,200,000 - 4,900,000 US\$22,000 - 34,000

Painted screens depicting the northeast Asian nomadic hunters known as Dattanjin or Tartars (also written Tatars), although less numerous or well-known than the so-called Nanban ('Southern Barbarian') screens—with Portuguese ships, their exotic crews, and Christian priests arriving at Japanese ports-reflect the same global outlook that developed during the sixteenth century as trade in goods and information increased between Japan and the outside world, including both Europe and the Asian continent.

Similar depictions of Tartars, based on Chinese paintings of the thirteenth to sixteenth centuries and identifiable by their dashing equestrian poses, prominent banners and weapons, and distinctive fur-trimmed hats (later also seen in netsuke and inro), are featured in several important examples preserved in Japanese and American collections. One of the earliest, in the Museum of Fine Arts, Boston and attributed to no less an artist than Kano Eitoku (1543-1590), shows Tartar envoys bringing tribute (inv. no. 11.4450), but Tartars are more usually shown—in contrast to Southern Barbarians—in their home country, either hunting or playing polo in wild mountain landscapes, often, as here, with senior groups viewing the proceedings from lofty positions. Along with other screens in Boston dating from the sixteenth and seventeenth centuries (see collections.mfa.org/search/ objects/*/tartars), there are fine pairs in the National Museum of Asian Art, Washington D.C. (by Kano Jinnojo, active 1610s-1640s, asia. si.edu/object/F1968.62-63/) and Kyushu National Museum (bunka.nii. ac.jp/heritages/detail/514464). The present pair, of slightly later date, continues in a well-established tradition where Chinese prototypes are augmented by the use of mineral pigments and gold and shown in the much larger, and quintessentially Japanese, screen-pair format.









(details)











PAINTINGS AND PAINTED ALBUMS Various Properties

290

ANONYMOUS

Gokei Monju Bosatsu Muromachi (1333-1573), Momoyama (1573-1615), or Edo (1615-1868) period, 16th/17th century Hanging scroll; ink, colours, and gold on silk within brocade mounts. Overall: 191cm x 65cm (75 3/16in x 25 9/16in); image: 98.5 x 42.2cm (38 13/16in x 16 5/8in).

GBP8,000 - 10,000 JPY1,300,000 - 1,600,000 US\$9,000 - 11,000

Provenance:

Henri Vever (1854-1942) Collection.

The bodhisattva Monju (Sanskrit, Manjusri) in his manifestation as Gokei (Five Topknots) Monju Bosatsu, depicted as a youth mounted (as usual in Japan) upon a fierce, dark-blue lion, without his customary attribute of a sword in his right hand but still holding in his left a stem of lotus on which is balanced a copy of the Hannya-kyo sutra.

For an earlier example of this Monju iconography (but including the sword) in the Miho Museum, see miho.jp/booth/html/ artcon/0000002.htm. The five topknots identify the deity as the "ocean-crossing" form of Monju (as also indicated by waves in the background of this painting) that owes its origins to the Chinese cult of Manjusri at Mount Wutai in Shanxi Province, with its cluster of five or more flat-topped peaks. The Wutai (Japanese, Godai) cult was introduced to Japan by the monk Ennin who visited Mount Wutai during his travels in China from 838 to 847.

291 **ANONYMOUS**

Miroku Bosatsu with Attendant Guardian Kings Muromachi period (1333-1573), 15th/16th century Hanging scroll; ink, colours, and gold on silk within brocade and gold-foil silk mounts. Overall: 205.5cm x 87cm (80 7/8in x 341/4in); image: 126cm x 60cm (49 5/8in x 23 5/8in).

GBP12,000 - 15,000 JPY1,900,000 - 2,400,000 US\$13,000 - 17,000

Provenance:

Henri Vever (1854-1942) Collection.

The bodhisattva Miroku (Sanskrit, Maitreya) seated on a lotus throne floating over clouds, his crown adorned with miniature images of the Five Wisdom Buddhas and his hands held in the gesture of meditation, the throne resting upon two ritual implements, a dokkosho and a sankosho, above five sacred gems; below to right and left Fudo (Acala), the Immovable Wisdom King, and Aizen (Ragaraja), the Wisdom King of Passion, with their respective skin colours, black and red, and attributes of sword, chain, bow, lotus flower, and bells; the joge (strips above and below the painting) of silk brocade with a repeated dragon roundel motif; the surrounding mount of silk applied in nuihaku (gold leaf) with 16-petal chrysanthemum mon (crests) and plumblossom mon associated with the Maeda family of Kaga Province.

Miroku, the Bodhisattva of the Future, assumed growing importance in Japanese belief during the civil violence and natural disasters of the twelfth century as a deity who would transcend the era of mappo (the end of the Buddhist Law) and descend from his dwelling in the Tusita heaven to reappear on earth and establish a perfect Buddhist order. Fudo here appropriately supports Miroku as a ferocious protector of the Law, while Aizen was another deity whose importance grew during the medieval period due to a belief that he had the power to overcome the threat of invasion by the Mongols, who were twice defeated in 1274 and 1281.

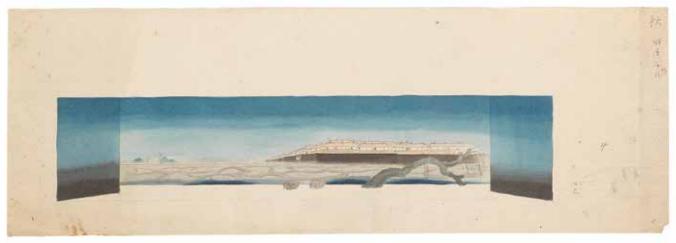
1. Anne Nishimura Morse and others. MFA Highlights: Arts of Japan. Boston: MFA Publications, 2008, pp.43, 47, 57.











292 *

ANONYMOUS, UKIYO-E SCHOOL

Archery Range

Edo period (1615-1868), late 18th century

Kakejiku (hanging scroll), ink, and colour on paper, depicting an uki-e (perspective picture) of townsmen gathered at a vokvujo (archery range) set up inside a temple, enjoying archery practice, two yatori onna (women picking up the arrows) seated in the next room, unsigned; with a lacquered wood storage box. Overall: 126cm x 100cm (49 5/8in x 39 3/8in); image; 33cm x 77cm (13in x 30 5/16in). (2).

GBP3,000 - 4,000 JPY490,000 - 650,000 US\$3,400 - 4,500

ATTRIBUTED TO TSUKIOKA YOSHITOSHI (1839-1892)

Woman out Walking

Edo period (1615-1868) or Meiji era (1868-1912),

late 19th/early 20th century

Kakejiku (hanging scroll), ink, and red colour on paper in silk mounts, depicting the profile view of an elegantly-dressed woman from a wealthy household out on a cold day, her right hand pulling up the hem of her uchikake (outer kimono) decorated with pine trees, her left hand tucked inside the thick sleeve, signed Yoshitoshi ga; with a plain wood storage box and a card sleeve.

Overall: 144.5cm x 47cm (56 7/8in x 181/2in); image: 65.5cm x 29.2cm (253/4in x 11 11/16in). (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

294 *

KAKEI (DATES UNKNOWN)

Beauty and a Skeleton

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Kakejiku (hanging scroll), ink, and colours on paper in silk mounts, depicting a skeleton taken aback by the striking beauty of the lady standing in front of him, with a four-line-inscription above, signed Kakei with two seals, one reading Kakei; with a plain wood storage Overall: 200cm x 70.5cm (783/4in x 273/4in); image: 127cm x 52cm (50in x 20 7/16in). (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

295 *

YAMAMOTO TAKEO (1910-2003)

Brush Painting of a Stage Set Designed by Komura Settai (1887-1940) Showa era (1926-1989), dated 1930

Watercolour on paper, design for the kabuki theatre with a view of a castle town and rice fields, the reverse inscribed in pencil to the effect that this design, by Komura Settai, was used for the drama Tanbo (The Rice Paddy) by Kimura Tomiko (1890-1944), the reverse of the card mount with a label Komura Settai butai sochi shosakuji Tanbo (Set design by Komura Settai: The Rice Field) and Showa gonen kabukiza joen Yamamoto Takeo (Performed at the Kabukiza Theatre in 1930, Yamamoto Takeo) with seal Takeo, mounted on card.

Paper: 16.7cm x 48.5cm (6 9/16in x 19 1/8in); image: 7.5cm x 36.2cm (2 15/16in x 141/4in). (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900



ISHIBASHI WAKUN (KAZUNORI, 1876-1928)

Kingfisher and Irises Meiji era (1868-1912), 1908

Ink, mineral pigments, gofun (calcified crushed shell), and gold wash on silk, framed and glazed, depicting a kingfisher with a dojo (loach) in its beak flying up from a pond against a background of flowering white irises, the bird's plumage rendered in brilliant mineral pigments, the irises and their reflection in the water partly rendered in pooled ink, signed in Japanese Senkyuhyakuhachinen Ishibashi Wakun ga (Painted by Ishibashi Wakun, 1908) and sealed.

Overall: 78cm x 92cm (30 11/16in x 36 3/16in); image: 56.5cm x 70cm (22 3/16 x 271/2in).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600

Provenance:

An English private collection, received in 1910, as a wedding gift directly from the artist to the current owner's grandfather, Frank E. Beresford, thence by descent.

Ishibashi Wakun (also read Kazunori) enjoyed a distinguished career in both the Japanese and the British painting worlds. He started his training under Taki Katei (1830-1901), then switched to Western painting and moved in 1903 to London, incidentally bringing with him a large collection of works by Taki that are now in World Museum, Liverpool. Ishibashi studied at the Royal Academy, joined the Royal Society of Portrait Painters in 1907, and regularly exhibited portraits at the Royal Academy summer show (including in 1908, the year this Japanese-style was painted, see royalacademy.org.uk/art-artists/ exhibition-catalogue/ra-sec-vol140-1908, no. 356) before returning to Japan in 1918 and making a further visit to the UK in 1921-1924.

While in London Ishibashi simultaneously participated in the Bunten national exhibitions in Japan, receiving a prize in 1908. The present lot, signed and dated in Japanese but executed in the UK and, presumably, never sent to Japan, is a virtuoso exercise in the morotai (vague or indistinct) style which emphasized naturalistic effects in preference to the harder outlines that prevailed in much Nihonga (neo-nativist) painting at the time.

GOSEDA YOSHIMITSU (1855-1915)

Woman and Hand Drums

Meiji era (1868-1912), early 20th century

A watercolour, ink, and colours on paper, depicting a woman standing, dressed in an ornate kimono beside two tsuzumi (hand drums) resting on the ground, signed Yoshimitsu Goseda in Roman script; framed and glazed. Overall: 32.3cm x 23cm (12 11/16in x 9 1/16in); image: 26.3cm x 17.3cm (10 5/16in x 6 13/16in).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

Goseda Yoshimatsu trained under the Japan-based painters Charles Wirgman and Antonio Fontanesi. He won several prizes for his Western-style paintings and was commissioned to accompany the Meiji Emperor on imperial tours. After a period of residence in France (1880-1889) during which his work was accepted for the Paris Salon, Goseda returned to Japan and became a founding member of the Meiji Art Society, but his work fell out of favour and he turned to painting genre and landscape scenes such as the present lot.

298 *

ANONYMOUS

Taisho (1912-1926) or Showa (1926-1989) era, 20th century Shunga makimono (horizontal handscroll), ink and colours on silk, depicting 12 scenes of love making, depicting mainly chonin (townspeople) couples, including a courtesan and her client, a lesbian couple and a husband and wife, unsigned; with a plain wood storage box. Overall: 32.5cm x 413.7cm (12 13/16in x 162 7/8in); image: 27cm x 361cm (10 5/8in x 142 1/8in). (2).

GBP1,800 - 2,200 JPY290,000 - 360,000 US\$2,000 - 2,500

















(Chapter 26)



(Chapter 35)

299 *

ANONYMOUS, TOSA SCHOOL

An Album of 12 Genji Paintings and Calligraphies Edo period (1615-1868), 18th/19th century Ink, colours, and gold on paper, each with gold clouds decorated with raised mon (crest) motifs, each painting opposite a page of elegant calligraphy from the text of the same chapter, in ink on paper decorated with a pond and water plants, comprising the following 12 chapters of Genji monogatari (The Tale of Genji): 9, Aoi (Leaves of Wild Ginger); 10, Sakaki (A Branch of Sacred Evergreen); 12, Suma (Exile to Suma); 14, Miotsukushi (Channel Markers); 16, Sekiya (The Barrier Gate); 19, Usugumo (A Thin Veil of Clouds); 21, Otome (Maiden of the Dance); 22, Tamakazura (A Lovely Garland); 26, Tokonatsu (Wild Pinks); 29, Miyuki (An Imperial Excursion); 35, Wakana no ge (Early

Spring Greens: Part 2); and 40, Minori (Rites of the Sacred Law)

(title translations from John T. Carpenter and Melissa McCormick, The Tale of Genji: A Japanese Classic Illuminated, New York, Metropolitan Museum of Art, 2019), in 20th-century mounts of gold-flecked card bound in orihon (accordion-fold) format within boards wrapped in silk brocade and with a blank title slip; with a cardboard box. Each leaf: 27.9cm x 23.5cm (11in x 91/4in). (2).

GBP15,000 - 20,000 JPY2,400,000 - 3,200,000 US\$17,000 - 22,000

Provenance:

Sold at Bonhams, New York, 14 September 2010, lot 6062.



(Chapter 10)



(Chapter 14)



(Chapter 19)



(Chapter 22)



(Chapter 9)



(Chapter 12)



(Chapter 16)



(Chapter 21)









(12) (part lot) (11)

AN ALBUM OF *URUSHI-E* (LACQUER PAINTINGS) BY SHIBATA ZESHIN (1807-1891)

300

SHIBATA ZESHIN (1807-1891)

An Album of Eleven Miniature *Urushi-e* (Lacquer Paintings) Meiji era (1868–1912), circa 1885–1886

With a calligraphic title page, bound in *orihon* (concertina) style, the blank pages covered in gold-painted paper, the cover of silk brocade woven with geometric and floral designs and bearing a blank gold-paper title slip, the title page and paintings as follows:

- 1) Title page inscribed with a single black *urushi-e* character *Ga* (Elegance) and signed *Yowai hachiju Tairyukyo Zeshin* (Tairyukyo Zeshin, in his eightieth year)
- 2) The trunk and branch of an ancient pine tree by a river, with bamboo grass in the foreground; signed Zeshin and sealed Shin
- 3) A turtle climbing into a sakazuki (sake cup) inscribed Kotobuki (Long life); signed Zeshin and sealed Shin
- 4) A branch of plum and a bowl with bamboo chopsticks and *tororo* (grated yam), perhaps with fish and seaweed, served as a New-Year dish; signed *Zeshin* and sealed *Shin*
- 5) Butterflies and spring plants—warabi (fern), tanpopo (dandelion), bamboo, and bamboo grass—by a stream; signed Zeshin and sealed Shin 6) Pine trees with a swallow flying overhead; signed Gyonen nanajukyu-o Zeshin (Zeshin, aged 79) and sealed Shin
- 7) Five clam shells; signed and sealed Zeshin
- 8) Pumpkin, daikon, and two aubergines; signed Zeshin and sealed Ze 9) A mountainous pine-clad shore with fishing boats, gulls, and a shiofuki (whale's spout) in the foreground; signed Zeshin and sealed Ze
- 10) A snake and reeds; signed Zeshin and sealed Shin
- 11) A sailing boat by a rock with the branch of a tree; signed Zeshin and sealed Ze

12) A gardener's bamboo basket with fruits of hozuki (Chinese lantern plant, Physalis alkekengi); signed Zeshin with an unidentified seal; with a fitted wood tomobako inscribed outside Tairyukyo Zeshin hitsu urushi-e cho (Album of lacquer paintings brushed by Tairyukyo Zeshin); signed inside Chikushin shiki (Recorded by Chikushin), with an unidentified seal; also with silk brocade chitsu (outer wrapper). Overall: 1.7cm × 3.7cm × 6.9cm (5/8in × 1½in × 2¾in); each painting: 6.4cm × 5.2cm (2½in × 2in). (3).

GBP8,000 - 10,000 JPY1,300,000 - 1,600,000 US\$9,000 - 11,000

Provenance:

A Royal Collection.

For a similar single-character inscription by Zeshin, in an album dating from 1882–1883, compare *Shibata Zeshin no shikko, urushi-e, kaiga* (Shibata Zeshin: From Lacquer Arts to Painting), exhibition catalogue, Tokyo, 2012, cat. no.111.8 (also Sebastian Izzard, *Zeshin: The Catherine and Thomas Edson Collection*, exhibition catalogue, San Antonio, San Antonio Museum of Art, 2007, cat. no.44.1).

Shoji Chikushin (1854–1936), whose *go* or art name was Kakan'an, was a leading pupil of Zeshin who often signed boxes authenticating his work.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





(part lot)

A PAINTED ALBUM OF GENRE SCENES

301 *

AN ALBUM OF TWELVE GENRE SCENES

Edo period (1615-1868), late 17th century

Twelve sections from a makimono, now mounted in an album bound in orihon (concertina) format, ink, mineral pigments, and gofun (calcified crushed shell) on paper mounted on gold-flecked board within silk-brocade covers, the narrative relating to seasonal customs and celebrations in Kyoto, starting with dancers and musicians at a house with kadomatsu (decorative pine sprigs) marking the New Year and continuing with a party worshipping in a temple before a painting of the Dainhehan (Death of the Buddha, with mourning animals); a shojo (drunken sprite) dance; a tanjo Butsu (Buddha at birth) figure, displayed in preparation for the Kanbutsue (Buddha-Washing Ritual)

that takes place on the eighth day of the fourth month; a boy dressed in armour in celebration of kodomo no hi (Boys' Day) on the fifth day of the fifth month; women dancing in circle; a picnic; preparing a mikoshi for a Shinto festival; koto music and momijigari (maple-foliage-viewing); and mochi (rice-cake) preparation (ninth month); with a double wood storage boxes, outside the outer storage box inscribed Tosa-e junikagetsu gacho (Picture album of the 12 months). Overall: 40cm x 57.5cm (153/4in x 22 5/8in); each image: 31.1cm x 48.3cm (121/4in x 19in). (3).

GBP10,000 - 15,000 JPY1,600,000 - 2,400,000 US\$11,000 - 17,000









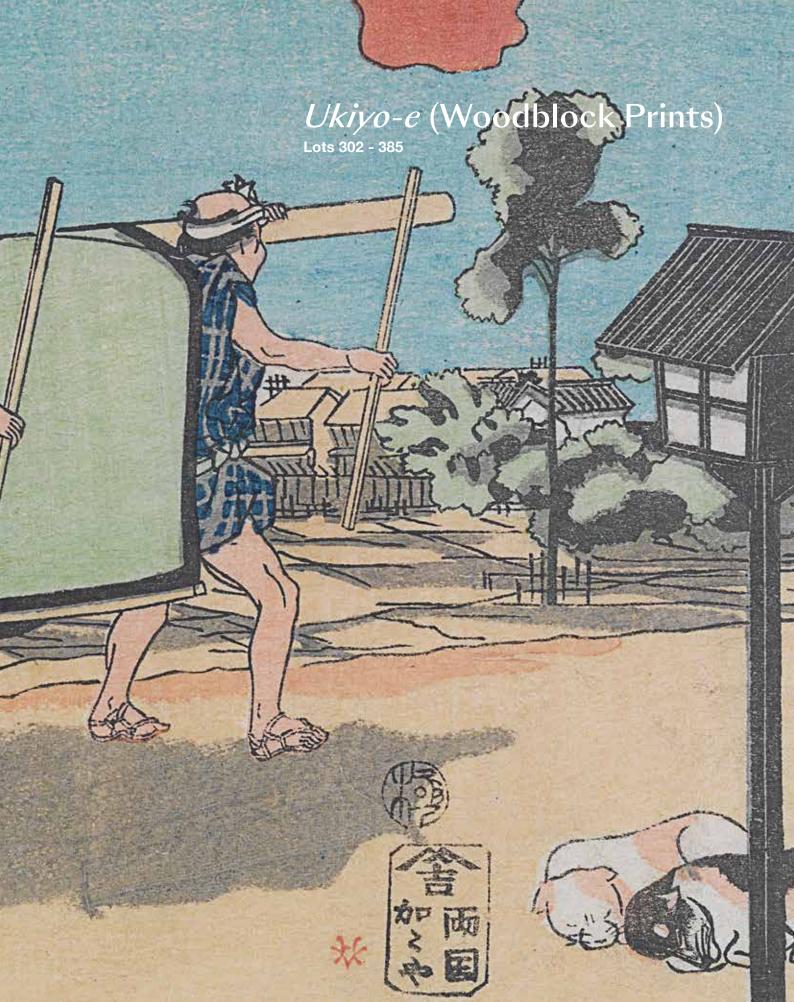














WOODBLOCK PRINTS Various Properties

ISHIKAWA TOYONOBU (1711-1785)

Edo period (1615-1868), mid/late 18th century A hosoban benizuri-e print of the kabuki actor Nakamura Denkuro (unidentified lineage) as Asahimaru, wielding an axe beneath branch of plum blossoms, with the publisher's seal Hirano; signed Ishikawa Toyonobu hitsu. 31cm x 14.3cm (121/4in x 5 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

SUZUKI HARUNOBU (1725-1770) AND ISODA KORYUSAI (1735-1790

Edo period (1615-1868), late 18th century Two chuban tate-e prints: the first by Harunobu titled Yabase no kihan, Hakkei (Returning Sails at Yabase, Eight Views) from the series Omi hakkei (Eight Views of Omi), depicting a courtesan and her kamuro (child apprentice) standing on a veranda, overlooking a bay to which boats are returning, with a poem relating to the scene in the cloud-shaped cartouche above, signed Harunobu ga, 26cm x 19.2cm (101/4in x 7 9/16in); the second by Koryusai titled Basho-o (Basho), depicting a young girl and a youth cooling off in a garden during the summer, Matsuo Basho's most famous haiku poem relating to the scene in the cartouche above, signed Koryu ga, with an unidentified collector's seal at the lower right corner, 25cm x 18.3cm (9 13/16in x 7 3/16in); both mounted on card. (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200





304 SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1766 A chuban tate-e print, the left sheet from a diptych depicting a parody of Chapter 4, Yugao from Genji monogatari (The Tale of Genji); unsigned, mounted on card. 28.2cm x 20.8cm (11 1/16in x 8 3/16in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

The diptych was originally produced as an egoyomi (picture calendar) in 1766. For the diptych in the collection of Honolulu Academy of Arts, see Kobayashi Tadashi, Seishun no ukiyoeshi; Suzuuki Harunobu, Edo no kararisuto tojo (Suzuki Harunobu, Ukiyo-e Master of the Springtime of Youth; Entry on Stage of the Edo Colorist), exhibition catalogue, Chiba, Chiba City Museum of Art and Hagi Uragami Museum, 2002, cat. no.88.





SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1765-1770

A chuban tate-e print of Kakinomoto no Hitomaro from an untitled series, depicting a courtesan lying beneath a futon and leaning on a pillow, three books lying beside her, a kamuro (child apprentice) preparing tobacco in the next room, with a poem by Kakinomoto no Hitomaro above in a cloud-shaped cartouche, signed on the partially open fusuma (sliding paper door), Suzuki Harunobu ga; mounted on card. 37.8cm x 20.3cm (14 7/8in x 8in).

GBP5,000 - 8,000 JPY810,000 - 1,300,000 US\$5,600 - 9,000

For another impression in The British Museum, see britishmuseum.org/collection/object/A_1937-0710-0-18

ATTRIBUTED TO SHIBA KOKAN (1747-1818)

Edo period (1615-1868), circa 1774

A chuban yoko-e print from the series Mamesuke (Bean Man), depicting a courtesan in front of a pine decorated six-panel byobu (folding screen), smoking tobacco from a long kiseru (pipe) and turning to her client seated on a futon in a Yoshiwara brothel, inscribed Harunobu ga on the screen and with the collector's seal of Hayashi Tadamasa at bottom right corner; mounted on card. 18.6cm x 24.9cm (7 5/16in x 93/4in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

Provenance:

Hayashi Tadamasa (1853-1906) Collection.



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KATSUKAWA SHUNSHO (1726-1792)

Edo period (1615-1868), circa 1775-1776

A chuban tate-e print titled Chokusen sansho waka, migi (Imperial Anthology of Three Waka Poems about Dawn, the right [sheet]), depicting a lady, holding a pipe and her maid carrying a portable brazier walking near a cascading waterfall, and admiring the cherry blossoms, with a poem related to the scene in the cartouche above, signed Shunsho ga; mounted on card. 26cm x 18.5cm (101/4in x 7 5/16in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700







KUBO SHUNMAN (1757-1820)

Edo period (1615-1868), early 19th century Two *surimono* prints of different size: the first a small rectangular-shaped format depicting a court lady stooping down towards three chicks at her feet, a poem above by [..] Akikaze, signed with a seal *Shunman*, 12.5cm x 7.6cm (4 15/16in x 3in); the second a *shikishiban* titled *Toba Sojo hitsu* (Painting by Toba Sojo) depicting a merchant seated with a *soroban* (abacus) in front of a customer selecting cloth from the choices shown to her, from the series *Sono u-ren e-awase* (A Picture Contest for the Sonou Poetry Circle), with a poem possibly by Taishokukan Kamanari, signed in the title cartouche *Shunman sei*, 21.1cm x 18.5cm (8 5/16in x 7½in); both mounted on card. (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700





TORII KIYONAGA (1752-1815) AND CHOBUNSAI EISHI (1756-1829)

Edo period (1615-1868), late 18th/early 19th century Two oban tate-e bijinga prints: the first by Kiyonaga, a left sheet from a triptych, depicting the courtesan Senzan of Chojiya taking a stroll accompanied by her two kamuro (child apprentices) Yasono and Yasoji and two shinzo, circa 1786, published by Nishimuraya Yohachi, signed Kiyonaga ga, mounted on card, 38.5cm x 26cm (15 3/16in x 101/4in); the second by Eishi, a sheet from a triptych, depicting two guests and a waitress in a teahouse on the edge of rice fields, sheltered behind a branch of flowering cherry in the foreground, published by Nishimuraya Yohachi, signed Eishi ga, with the collector's seal of Henri Vever, mounted on paper, 37.5cm x 24.8cm (143/4in x 93/4in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

Provenance:

The second: Henri Vever (1854-1942) Collection. Sotheby's, London, Highly important Japanese Prints, illustrated Books, Drawings and Fan Paintings from the Henri Vever Collection; Part II, 26 March 1975, lot 223.

Published:

The second: Jack Hiller, Japanese Prints and Drawings from the Vever Collection, vol.2, London, Sotheby's Parke Bernet Publications, 1976, p.515, no.535.

Exhibited:

The second: Ukiyoe meisaku 300 senten (300 Masterpieces of Ukiyo-e Prints from the Vever Collection), shown at the following venues: Keio Department Store, Tokyo, 4-15 January 1975. Hanshin Department Store, Osaka, 6-18 February 1975. Sogo Department Store, Hiroshima, 21-26 April 1975.







KITAGAWA UTAMARO (1753-1806) AND UTAMARO SCHOOL

Edo period (1615-1868), late 18th/early 19th century Six oban yoko-e shunga (erotic picture) prints depicting different couples making love: three from the album Ehon Komachi biki (Picture Book: Pulling Komachi) by Utamaro, consisting of: a geisha and her lover beside a free-standing screen; lovers in summer on a sleeping mat; lovers in summer with a fan and reed blind; three by the Utamaro School, consisting of: a courtesan with her client on a futon; a young princess and her young attendant beside a kyosoku (armrest); a housewife and a kanzashi (hairpins) vendor; all unsigned; all framed and glazed. Each approx., 25cm x 37.5cm (9 13/16in x 14¾in). (6).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

(part lot)

KITAGAWA UTAMARO (1753-1806)

Edo period (1615-1868), circa 1799 An oban yoko-e shunga (erotic picture) print from the series Negai no itoguchi (Unravelling the Threads of Desire), depicting a couple enjoying a sexual encounter, unsigned; framed and glazed. 25cm x 38cm (9 7/8in x 14 15/16in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700



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KITAGAWA UTAMARO (1753-1806)

Edo period (1615-1868), circa 1802-1803 Two oban tate-e bijinga prints: the first of cherry blossom from the series Edo no hana: Musume joruri (The Flowers of Edo: Girl Ballad Singers) depicting a beauty seated reciting joruri (ballad drama) whilst playing the shamisen, published by Yamaguchiya Chuemon, circa 1803, 37.5cm x 26.2cm (143/4in x 10 6/16in); the second depicting a mother about to breastfeed her infant son from the series Furyu kodakara awase (Fashionable Comparisons of Precious Children), published by Izumiya Ichibei, circa 1802, 36.7cm x 24.5cm (14 7/16in x 9 5/8in); both signed Utamaro hitsu; mounted on card. (2).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100





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KITAGAWA UTAMARO (1753-1806)

Edo period (1615-1868), circa 1790 An oban yoko-e print, originally a leaf from a folding album, from the illustrated kyoka anthology Gin sekai (Silver World), depicting a party scene on a snowy winter's night, the revellers being entertained by geisha shown in silhouette behind the shoji (paper sliding door), whilst a waitress shows out a departing geisha on the far left, published by Tsutaya Juzaburo, unsigned; mounted on card. 24cm x 37cm (9 7/16in x 14 9/16in).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670







314

UTAGAWA TOYOKUNI (1769-1825)

Edo period (1615-1868), late 18th/early 19th century Two prints of different formats: the first a hosoban depicting the kabuki actor Sukedakaya Takasuke standing with a bunch of chrysanthemums in hand, signed Toyokuni ga, 31.2cm x 13.1cm (12 5/16in x 5 1/8in); the second a koban tate-e of Kameido from the series Hanami jukkei (Ten Scenes of Flower Viewing), depicting two ladies and a boy viewing wisteria at Kameiko Tenjin Shrine, signed Toyokuni ga, 22.4cm x 16.5cm (8 13/16in x 61/2in); both mounted on card. (2).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

TOSHUSAI SHARAKU (ACTIVE CIRCA 1794-1796)

Edo period (1615-1868), early half of 1795

An oban print of the renowned strong child sumo wrestler Daidozan Bungoro, standing against a yellow ground modelled as Shoki the Demon-Queller, wielding a giant mallet above his head whilst pinning down with one foot two oni (demons) at the front, the boy's name, age, weight and girth indicated in the inscription (see details below), stamped at the bottom left corner with the collector's seal of Henri Vever, with censor's seal kiwame, published by Tsutaya Juzaburo; signed Sharaku ga. 37.7cm x 25.6cm (14 7/8in x 10 1/8in).

GBP80,000 - 100,000 JPY13,000,000 - 16,000,000 US\$90,000 - 110,000

Provenance:

Henri Vever (1854-1942) Collection.

Published:

Jack Hillier, Japanese Prints and Drawings from the Vever Collection, vol.1, London, Sotheby Parke Bernet Publications, 1976, p.620, no.617. Yamaguchi Keizaburo, Gime Toyo Bijutsukan, Pari Kokuritsu Toshokan (Musée Guimet, Bibliothèque nationale, Paris, Huguette Berès Collection, Henri Vever Collection) Ukiyo-e shuka (Splendours of Ukiyo-e), vol.12, Tokyo, Shogakukan, 1980, p.188, no.202.

The inscription to the right of Daidozan reads and translates:

Ushu Murayama-gun Nagatoromura-san / Takasa sanshaku kyusun kyubu / Daidozan Bungoro / Uno hassai / Tonen aimashite, mekata nijuikkan gohyakume amari, hara sanshaku kyusun mawari

Daidozan Bungoro / born in Nagatoro Village, Murayama County, Dewa Province (present-day Yamagata Prefecture) / height 3 shaku 9 sun 9 bu (about 121cm) / aged eight in the Year of the Rabbit (1795) / still growing this year: weight 21 kan 500 me (about 81kg), girth 3 shaku 9 sun (about 118cm)

Among the 140 or so prints that survive from the hand of the enigmatic Ukiyo-e master Sharaku, only six feature sumo wrestlers. Two of them show Daidozan, a child prodigy whose outsize vital statistics at only eight years old made him hugely popular among fans of the sport. Daidozan enjoyed sell-out appearances as a special attraction alongside the adult wrestlers who paraded at the opening ceremonies for sumo tournaments and was credited in the popular imagination with all kinds of feats, including the quelling of demons, as depicted here.





316 **UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1857 An oban tate-e print of Fukagawa Susaki Jumantsubo (Fukagawa Susaki and Jumantsubo), from the series Meisho Edo hyakkei (100 Famous Views of Edo), depicting an eagle hovering over the snowy coastal plain at Susaki as it prepares to dive for prey, a snow-capped Mount Tsukuba in the distance, published by Uoya Eikichi, censor's seal aratame, date seal Snake intercalary 5 (1857); signed Hiroshige ga. 36.2cm x 23.8cm (141/4in x 9 3/8in).

GBP8,000 - 12,000 JPY1,300,000 - 1,900,000 US\$9,000 - 13,000





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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1855 and 1856 Two oban tate-e prints: the first of Kojimachi itchome Sanno Matsuri nerikomi (Sanno Festival Procession Entering the Castle at Kojimachi), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 7 (1856); signed Hiroshige ga, 36cm x 24.1cm (14 3/16in x 91/2in); the second of Narumi, from the series Gojusantsugi meishozu-e (Famous Views of the 53 Stations), published by Tsutaya Kichizo, censor's seal

aratame, date seal Rabbit 7 (1855), signed Hiroshige hitsu,

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

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UTAGAWA HIROSHIGE (1797-1858)

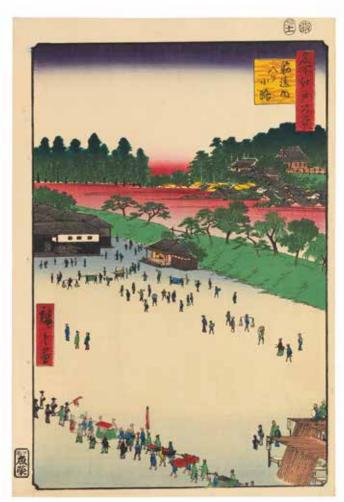
36.5cm x 24.5cm (14 3/8in x 9 5/8in). (2).

Edo period (1615-1868), dated 1857

An oban tate-e print of Ayasegawa Kanegafuchi (Kanegafuchi on Ayase River), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 7 (1857); signed Hiroshige hitsu. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100







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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Sujikai-uchi Yatsukoji (Yatsukoji Junction at Sujikai Gate), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 11 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

320

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Onmayagashi (Ferry at the Onmaya Riverbank), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 12 (1857); signed Hiroshige ga.

36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100





321

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Azuma no mori Renri no azusa (The Camphor Tree in the Grove of the Azuma Shrine), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 7 (1856); signed Hiroshige hitsu. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

322

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Koumezutsumi (Koume Embankment), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 2 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).









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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Hakkeizaka Yoroigake matsu (The 'Armour Pine' on Hakkei Hill), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 5 (1856); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

324

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Sotosakurada Benkeibori Kojimachi (Benkei Moat from Sotosakurada to Kojimachi), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 4 (1856); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).







UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Gohyaku Rakan Sazaido (Sazai Hall of the Five Hundred Rakan Temple), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 8 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

326

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Minami Shinagawa Samezu Kaigan (Samezu Coast and South Shinagawa), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 2 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100



327

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Mokuboji Uchikawa Gozensaihata (Mokuboji Temple and Vegetable Fields on Uchikawa Inlet), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, date seal Snake 12 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).



UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Yanagishima (Yanagishima), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 4 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100





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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857 An oban tate-e print of Oji Otonashigawa entai, sezoku Otaki to tonau (The Otonashi River Dam at Oji, Popularly Known as 'The Great Waterfall'), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 2 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Oji Inari no yashiro (The Inari Fox Shrine at Oji), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 9 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100



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JPY130,000 - 160,000 US\$900 - 1,100

GBP800 - 1,000

331

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Shinagawa Gotenyama (Gotenyama Hill at Shinagawa), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 4 (1856); signed Hiroshige hitsu.

36.5cm x 24.5cm (14 3/8in x 9 5/8in).

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Sunamura Motohachiman (Moto-Hachiman Shrine at Sunamura), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 4 (1856); signed Hiroshige hitsu. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Kinokunizaka Akasaka Tameike enkei (Distant View of Akasaka Tameike from Kinokunizaka), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 9 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).





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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Nippori jiin no rinsen (Garden of the Temple at Nippori), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 2 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

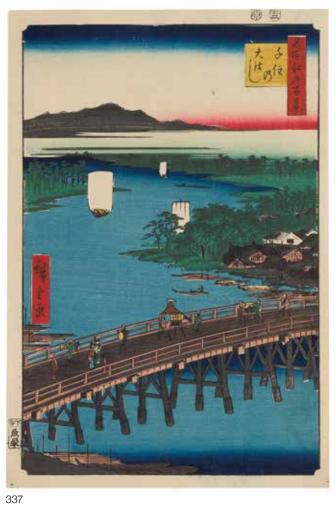
335

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1858

An oban tate-e print of Ichigaya Hachiman (The Hachiman Shrine at Ichigaya), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, date seal Horse 10 (1858); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).









338 (part lot)

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1857

An oban tate-e print of Nakagawaguchi (Mouth of the Naka River), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Snake 2 (1857); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

337

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1856

An oban tate-e print of Senju no Ohashi (The Senju Great Bridge), from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal aratame, date seal Dragon 2 (1856); signed Hiroshige ga. 36.5cm x 24.5cm (14 3/8in x 9 5/8in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1.100

338

KUWAGATA KEISAI (KITAO MASAYOSHI: 1764-1824)

Edo period (1615-1868), circa 1823

An ohon-size book of Keisai Ryakugaen (Collection of Simplified Drawings by Keisai), one volume, missing the title page, consisting of three pages of preface, 58 pages of colour illustrations depicting rituals and festive events of the 12 months, one page of colophon, published by the family of Kuwagata; signed Keisai hitsu, with chitsu cover. Covers: 25.5cm x 18.5cm (10 1/16in x 71/4in). (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

BUNSAI ISONO NOBUHARU (DATES UNKNOWN)

A Woodblock-Printed Book

Edo period (1615-1868), dated 1847

A hanshibon-size book, titled Nagasaki miyage (Souvenirs of Nagasaki), one volume, consisting of one title page, two pages of preface, two single-page and 14 double-page black-and-white illustrations, and one page of colophon, published by Yamatoya Yuhei, dated Koka 4 (1847), first month; several preface pages and text pages missing; with chitsu cover with title slip.

Covers: 22.8cm x 15.6cm (9in x 6 1/8in). (2).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

This well-known volume presents a fascinating miscellany of sights and events relating to the port of Nagasaki on Kyushu, Japan's southernmost main island, where the Tojin Yashiki (Chinese Residence) and the artificial island of Deshima (Exit Island), used respectively by Chinese and Dutch traders, were both located during the Japan's period of semi-isolation from 1635 to 1854. The illustrations include a map of Nagasaki Bay; an interior with Chinese merchants; a top-hatted Dutch merchant and his Korobo (South Asian) merchant; a Chinese trading ship: the Chinese Residence: kite-flying at Mount Konpira: the twin-arched Meganebashi ('Spectacles Bridge'); a Dutch trading ship; the Dutch Residence; Titia, the wife of Jan Cock Blomhoff, Opperhoofd (Director) of the Dutch trading post from 1817 to 1824 and the famous elephant brought to Japan by the Dutch in 1813; and various festivals and places of interest. Copies of this publication are held by the National Diet Library of Japan, the National Library of Australia, and Tokyo University Library and a selection of pages is published in Higuchi Hiroshi, Nagasaki Ukiyo-e (A Complete Collection of Nagasaki Prints), Tokyo, Mito Shooku, 1971.







339 (part lot)



UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1834

An oban yoko-e print depicting Shin Yoshiwara from the set of ten prints Toto meisho (Famous Views of the Eastern Capital) showing night revellers, three walking and two porters carrying a palanquin with a wealthy patron inside returning home along the Yoshiwara embankment, a pair of piebald puppies snuggled against each other, having fallen asleep at the foot of a street lamp, beneath a moon surrounded by an enormous halo covering a vast expanse of sky, published by Kagaya Kichibei, with censor's seal kiwame, the collector's seal of Henri Vever to the right of the publisher's mark; signed Ichiyusai Kuniyoshi ga.

23.3cm x 33.5cm (9 1/8in x 13 1/8in).

GBP8,000 - 12,000 JPY1,300,000 - 1,900,000 US\$9,000 - 13,000

Provenance:

Henri Vever (1854-1942) Collection.

An exceedingly rare design, compare with similar fine impressions in the Harvard Art Museum (object no.1933.4.2835) and in the Honolulu Museum of Art Museum (no.1890), both prints also with their green borders trimmed.

The cast shadows of the figures, palanquin, and clouds; and the use of a pseudo-chiaroscuro technique on the foliage of the trees and the buildings, are reminiscent of Western copperplate engravings that were already being imported to Japan by the late eighteenth century.



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341 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1847-1852

An oban tate-e triptych titled Kitaina meii nanbyo ryoji (The Marvelous Doctor Treats Serious Diseases), published by Enshuya Hikobei, two nanushi censor's seals Hama and Umagome; signed Ichiyusai Kuniyoshi giga.

36cm x 73.2cm (14 3/16in x 28 13/16in).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

342 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), early to mid-19th century Six oban tate-e prints of mainly yakusha-e, comprising: one, probably a Kaomise banzuke (Debut playbill or actor playbill) of kabuki actors; one yakusha-e titled Asakura ichidaiki (Life of Asakura); three incomplete yakusha-e from different triptychs; one musha-e depicting Sato Tadanobu from the series Yobu hakkei (Eight Views of Military Brilliance); all variously published and signed Ichiyusai/Chokoro Kuniyoshi ga. The smallest: 35.8cm x 24cm (14 1/16in x 9 7/16in); the largest: 38cm x 25.2cm (14 15/16in x 9 15/16in). (6).





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344 (part lot)

343 * **UTAGAWA KUNIYOSHI (1797-1861)**

Edo period (1615-1868), circa 1843-1847 Two prints: the first an *oban tate-e* print of Kumo gakure (Hidden by Clouds) from the series Genji kumo shui (Gleanings from the Cloudy Chapters of the Tale of Genji), published by Iseva Ichibei. nanushi censor's seal Murata, circa 1845-1846, with Yoshikiri seal, 36cm x 24.2cm (14 3/16in x 91/2in); the second an otanzakuban of Chapter 7, Momiji no ga (An Imperial Celebration of Autumn Foliage), depicting Taira no Koremochi from the series Buyu nazorae Genji (Heroic Comparisons for the Chapters of Genji), published by Ibaya Senzaburo, nanushi censor's seal Mera, circa 1843, 37.5cm x 17cm (143/4in x 6 11/16in); both signed Ichiyusai Kuniyoshi ga. (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), mid-19th century Two oban yoko-e prints and one oban tate-e diptych print: the first a yoko-e of Minakuchi, Ishibe, Kusatsu, Otsu, and Kyoto from the series Tokaido gojusan eki goshuku meisho (Famous Views on the 53 Stations of the Tokaido, Five Stations at a Time), 28.2cm x 37.8cm (11 1/8in x 14 7/8in); the second a voko-e of Hodogaya, Totsuka, Fujisawa, and Hiratsuka from the series Tokaido gojusan eki yonshuku meisho (Famous Views on the 53 Stations of the Tokaido, Four Stations at a Time), 25.5cm x 35.7cm (10 1/16in x 14 1/16in); both published by Tsuruya Kiemon and Tsutaya Kichizo, with censor's seal kiwame, signed Ichiyusai Kuniyoshi shukuzu; the last a tate-e diptych print (probably incomplete sheets from a triptych) probably depicting a kabuki play based on the novel Nanso Satomi Hakkenden (The Chronicles of the Eight Dog Heroes of the Satomi Clan of Nanso), published by Sanoya Kihei, two nanushi censor's seals Hama and Magome, signed Ichiyusai Kuniyoshi ga, 37cm x 51cm (14 5/8in x 20 1/16in) . (3).

GBP2,000 - 2,500 JPY320,000 - 410,000 US\$2,200 - 2,800

345 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), mid-19th century Seven *oban tate-e* prints of various subjects: three prints of *U* (Hare), *Tatsu* (Dragon) and Mi (Snake) from the series Mitate junishi (The 12 Zodiac Signs); one of Yaoya Hanbei from the series Ogura nazorae Hyakunin Isshu (Patterned on the Ogura 100 Poems by 100 Poets); one depicting Nakaura Sarukichiro Hisayoshi from the series Taiheiki eiyuden (Heroes of the Grand Peace); the one of Inue Shinbei from the series Giyu hakkenden (Royal Heroes of the Hakkenden); one vakusha-e print from a triptych; variously published; all signed Ichiyusai Kuniyoshi ga; some mounted on paper. The smallest: 35cm x 24cm (13¾in x 9 7/16in); the largest: 36cm x 26cm (14 3/16in x 101/4in). (7).

GBP1,800 - 2,500 JPY290,000 - 410,000 US\$2,000 - 2,800

346 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), dated 1852 Two oban tate-e prints from the series Mitate junishi (Selections for the 12 Signs of the Zodiac): the first Tora: Torazo and Kiichi (Tiger: [actors as] Torazo and Kiichi), with two nanushi censor's seals Muramatsu and Fukushima, date seal Rat 6 (1852), mounted on card, 35.7cm x 24.7cm (14 1/16in x 9 11/16in); the second of Tori: Tsunagoro (Cock: [an actor as] Tsunagoro), with two nanushi censor's seals Mera and Watanabe, date seal Rat 7 (1852), 36cm x 24cm (14 3/16in x 9 7/16in); both published by Kakumotoya Kinjiro, signed Ichiyusai Kuniyoshi ga with Yoshikiri seal. (2).















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UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830

An oban tate-e print of Kotenrai Ryoshin from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); depicting Ryoshin surrounded by gunpowder smoke, standing proudly behind a cannon from which he has just shot at the bandits, his right hand holding an already lit fuse in preparation for the next shot, published by Kagaya Kichibei, with censor's seal kiwame; signed Ichiyusai Kuniyoshi ga.

37.7cm x 26cm (14 7/8in x 101/4in).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

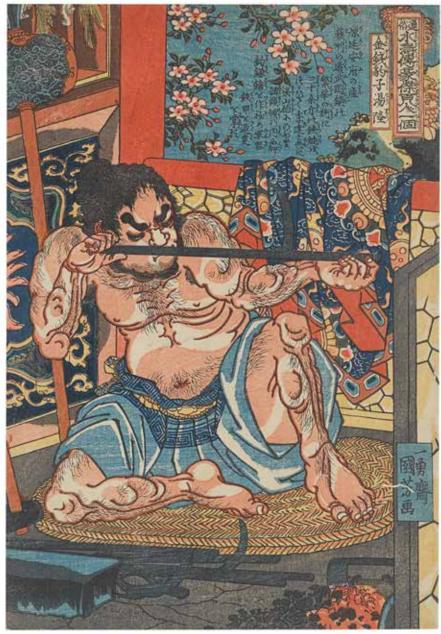
348

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830

An oban tate-e print of Dokukakuryu Sujun and Sobikatsu Kaiho from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); depicting Kaiho and Sujun entering the palace at Beijing disguised respectively as a hunter and a lantern seller, Sujun in the foreground carrying a bamboo stick suspended with several lanterns, Kaiho behind, clutching a stick tied with a monkey and hare from his so-called hunting trip, published by Kagaya Kichibei, with censor's seal kiwame; signed Ichiyusai Kuniyoshi ga. 36cm x 25.5cm (14 3/16in x 10in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



350

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830

An oban tate-e print of Ryotoda Kaichin from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); depicting Kaichin dressed in a straw rain cape and tying up his enemy, a bell-shaped instrument with sharp edges attached to the end of the rope, published by Kagaya Kichibei, with censor's seal kiwame; signed Ichiyusai Kuniyoshi ga

Overall: 50.5cm x 39.5cm (19 7/8in x 151/2in);

image: 36.5cm x 25.5cm (14 3/8in x 10in); framed and glazed.

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

350

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830

An oban tate-e print of Kinsenhyoshi Toryu from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); depicting Toryu the ironsmith plying his trade, inspecting a forged bar to see if it is straight, a smith's anvil at the bottom left and a small coal of fire burning at the bottom right corner, published by Kagaya Kichibei, with censor's seal kiwame; signed Ichiyusai Kuniyoshi ga. Overall: 50.5cm x 39.5cm (19 7/8in x 151/₂in); image: 36.5cm x 25.5cm (14 3/8in x 10in); framed and glazed.

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200











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UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1826-1830 Two oban tate-e warrior prints: the first of Seikaken no san Busho from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin), published by Kagaya Kichibei, censor's seal kiwame, circa 1827-1830, signed Ichiyusai Kuniyoshi ga, 38.2cm x 26.3cm (15 1/16in x 10 3/8in); the second of Tenjiku Tokubei from untitled series, published by Kawaguchi Uhei, censor's seal kiwame, circa 1826-27, signed Ichiyusai Kuniyoshi ga,

38.4cm x 26cm (15 1/8in x 101/4in). (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

352 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827 and 1833-1835

Two oban tate-e warrior prints: the first of Kyumonryo Shishin, Chokanko Chintatsu from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin), with censor's seal kiwame, circa 1827, 38.5cm x 26.5cm (15 3/16in x 10 7/16in); the second of Saginoike Heikuro from the series Honcho Suikoden goyu happyakunin (800 Heroes of the Water Margin of Japan), circa 1833-35, 37.5cm x 25.5cm (143/4in x 10 1/16in); both published by Kagaya Kichibei;

signed Ichiyusai Kuniyoshi ga. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

353 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830 An onba tate-e print of Sotoki Sosei from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); depicting Sotoki Sosei (Chinese: Cao Zheng) stripped to the waist, his upper body tattooed with images of fish and cuttlefish, armed with a long pole, about to give chase to the scoundrel Yoshi, published by Kagaya Kichibei, censor's seal kiwame, signed Ichiyusai Kuniyoshi ga; mounted on paper.

38.2cm x 26.5cm (15 1/16in x 10 7/16in).









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UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830 Two oban tate-e warrior prints of Tanmeijiro and Motosei Komei from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin); both published by Kagaya Kichibei, with censor's seal kiwame, signed Ichiyusai Kuniyoshi ga. 37.5cm x 26cm (14¾in x 10¼in)

and 37.7cm x 26cm (14 13/16in). (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

355 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1833-1835

Two oban tate-e warrior prints: the first of Inumura Daigaku Masanori from the series Honcho Suikoden goyu happyakunin (800 Heroes of the Water Margin of Japan), published by Kagaya Kichibei, censor's seal kiwame, circa 1833-35, signed Ichiyusai Kuniyoshi ga, 38cm x 26cm (14 15/16in x 141/4in); the second a keyblock proof print of Wada Heita Tanenaga, with publisher's seal of Yamaguchiya Tobei, censor's seal kiwame, circa 1834-35, signed Ichiyusai Kuniyoshi ga, mounted on card, 38cm x 27cm (14 15/16in x 10 5/8in). (2).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

356 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1827-1830

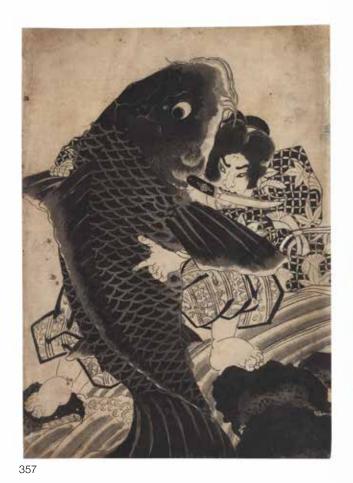
An oban tate-e warrior print and a key block proof print of Ryotoda Kaichin from the series Tsuzoku suikoden goketsu hyakuhachinin (108 Heroes of the Popular Water Margin), both published by Kagaya Kichbei, with censor's seal kiwame; signed Ichiyusai Kuniyoshi ga. 37.2cm x 26cm (14 5/8in x 101/4in) and 37.5cm x 26.5cm (14¾in x 10 7/16in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



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358 (part lot)





358 (part lot)



357 *

ATTRIBUTED TO UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), mid-19th century An oban tate-e shita-e (preliminary drawing), depicting Saito Oniwakamaru (the childhood name of warrior-monk Benkei), wrestling with the giant carp that had devoured his mother; unsigned. 38cm x 26.6cm (14 15/16in x 10 7/16in).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

358

UTAGAWA KUNIYOSHI (1797-1861), ATTRIBUTED TO UTAGAWA KUNIYOSHI, AND ATTRIBUTED TO TEISAI HOKUBA (1791-1844)

Edo period (1615-1868), mid-19th century Four shita-e (preliminary drawing) in ink on paper: the first by Kuniyoshi, depicting three Chinese warriors of the Suikoden (Tales from the Water Margin), one astride a galloping horse and holding a yari, 321/2cm x 231/2cm (123/4in x 91/4in); the second attributed to Kuniyoshi, depicting two kabuki actors, one standing in an onnagata role, the other crouched on the ground, 301/2cm x 22cm (12in x 8 5/8in); the third and fourth attributed to Hokuba, one depicting two townsmen in an interior setting, the man standing over a seated woman, 22.7cm x 161/2cm (8 7/8in x 61/2in), the other depicting an oiran (high-ranking

courtesan) serving tea to her patron, emerging from beneath the bedclothes, 221/2cm x 23cm (8 7/8in x 9in); all unsigned; three framed and glazed. (4).

GBP1.000 - 1.500 JPY160,000 - 240,000 US\$1,100 - 1,700

359 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1837 An oban tate-e print of Sakada Kaidomaru, depicting a red-bodied Kaidomaru wrestling under a waterfall with a giant carp, published by Kagaya Kichibei; signed Ichiyusai Kuniyoshi ga.

38cm x 26cm (14 15/16in x 141/4in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400

For another impression in the British Museum (Arthur Miller Collection): accession no. 2008,3037.21215, see Timothy Clark, Kuniyoshi: From the Arthur R. Miller Collection, exhibition catalogue, London, Royal Academy of Arts, 2009, p.61, cat. no.18.



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UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), early to mid-19th century Three warrior prints of various formats: the first an *oban tate-e* depicting Ushiwakamaru and Benkei fighting on the Gojo Bridge from the series *Buyu moyu kagami* (Mirror of Military Excellence and Fierce Courage), published by Iseya Sanjiro, censor's seal *kiwame*, circa 1836, 37.5cm x 25.3cm (14¾in x 9 15/16in); the second an *oban tate-e* of *Takiguchi toneri Watanabe no Tsuna* (Imperial Guard Watanabe no Tsuna) from an untitled series, published by Kawaguchi Uhei, censor's seal *kiwame*, circa 1826-27, mounted on paper, 38.5cm x 26cm (15 1/8in x 101/4in); the last a square-shaped print (the top cartouche cut from an original *oban-*size print) depicting Soga Hakomaru from the series *Ogura nazorae hyakunin isshu* (Patterned on the Ogura 100 Poems by 100 Poets), published by Ibaya Senzaburo, circa 1847, 25cm x 22.3cm (9 13/16in x 8¾in); all signed *Ichiyusai Kuniyoshi ga.* (3).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

361 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), dated 1852

An oban tate-e print of Yawata: Omi Kotoda, Yawata Saburo from the series Kisokaido rokujukyu tsugi (69 Stations on the Kisokaido Road), published by Hayashiya Shogoro, two nanushi censor's seals Fuku and Muramatsu, date seal Rat 6 (1852); signed Ichiyusai Kuniyoshi ga with Yoshikiri seal. 34.5cm x 24.5cm (13 9/16in x 9 5/8in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400







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363 (part lot)

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1843-1847

An oban tate-e triptych titled Mitate hakkei: Kiho (Parody of Eight Views: Returning Sails), depicting Koman, the daughter of the farmer Kurosuke, with the white banner of the Minamoto clan in her teeth, swimming in Lake Biwa and being pulled up on Munemori's barge, published by Iseya Ichibei, nanushi censor's seal Murata, signed Ichiyusai Kuniyoshi ga with Yoshikiri seal; mounted on paper. The right and middle sheets: each approx., 36.4cm x 25.4cm (14 5/16in x 10in); the left sheet: 36.4cm x 24.8cm (14 5/16in x 9¾in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

363 *

KATSUKAWA SHUNTEI (1770-1824), KEISAI EISEN (1790-1848), UTAGAWA YOSHITSUYA (1822-1866), AND OTHERS

Edo period (1615-1868), early to mid-19th century Six oban tate-e warrior prints by various artists (some incomplete sheets from triptychs): one by Shuntei depicting Wada Shinbochi and Yasuda Hongu Taro from an untitled series; two by Yoshitsuya, one depicting Kintaro and two demons, the other depicting Umemaru and a ghost warrior; three further prints by Kunisada, Eisen and Yoshifuji, respectively; variously published and variously signed; two mounted on paper. The smallest: 37cm x 24.5cm (14 9/16in x 9 5/9in); the largest: 38.3cm x 26cm (15 1/16in x 101/4in). (6).







364 (part lot)







365 (part lot)

364 *

UTAGAWA TOYOKUNI (1769-1825), UTAGAWA KUNISADA (1786-1864), UTAGAWA KUNITERU (1830-1874), **AND UTAGAWA YOSHITSUYA (1822-1866)**

Edo period (1615-1868), early to mid-19th century Five oban tate-e warrior prints: the first by Toyokuni depicting Taira no Atsumori and Kumagai Naozane; the second by Kunisada of Momotaro; the third by Kuniteru of Oniwakamaru from the series Wakan eiyuden (Lives of Heroes of China and Japan); the fourth and fifth by Yoshitsuya, one of Kusunoki Tamonmaru and the other

depicting Oguri Hangan; variously published and variously signed; two mounted on paper.

The smallest: 37cm x 25.5cm (14 9/16in x 10 1/16in); the largest: 38cm x 26cm (14 15/16in x 101/4in). (5).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), late 19th/early 20th century Four oban tate-e prints: the first of Doka kachitai (Desire to Win) from the series Mitate tai zukushi (A Collection of Women's Desires); the second of Hazukashiso, Meiji nenkan musume no fuzoku (Shy: The Appearance of a Maiden of the Meiji Era) from the series Fuzoku sanjuniso (32 Aspects of Daily Life); the third and fourth of Botan doro (The Peony Lantern) and Fujiwara no Sanekata no shushinsuzume to naru zu (Fujiwara no Sanekata's Obsession with Sparrows), respectively, from the series Shingata sanjuroku kaisen (New Selection of 36 Apparitions); variously published and variously signed.

The smallest: 35.5cm x 24.2cm (14in x 91/2in); the largest: 36.7cm x 25.8cm (14 7/16in x 10 1/8in). (4).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

366

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), circa 1885 and 1886 Four oban tate-e diptychs from the series Shinsen Azuma nishiki-e (New Selection of Eastern Brocade Pictures) comprising Sakura Sogo no hanashi, (Story of Sakura Sogo), Shinmei sumo toso no zu (Firemen Fight Sumo Wrestlers at the Shinmei Shrine), Shirokiya Okoma no hanashi (Story of Okoma of Shirokiya) and Enmei'in Nitto no hanashi (Story of Nitto in Enmei Temple), published by Tsunashima Kamekichi in Meiji 18 and 19 (1885 and 1886), all signed Yoshitoshi; each in a plastic sleeve.

The smallest: 34.4cm x 45.1cm (13 9/16in x 17¾in); the largest: 35.7cm x 45.1cm (14 1/16in x 17¾in). (4).







366 (part lot)







367 (part lot)

UTAGAWA KUNISADA II (1823-1880) **AND UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1857 and 1858

An album bound with 71 oban tate-e prints, comprising: complete set of 54 prints from the series Murasaki Shikibu Genji karuta (Murasaki Shikibu's Genji Cards) by Kunisada II, published by Tsutaya Kichizo, date seal, censor's seal aratame, date seals snake 2, 5, 10 and 11 (1857), all signed Baichoro Kunisada ga; 17 prints by Hiroshige from the series Fuji sanjurokkei (36 Views of Mount Fuji), published by Tsutaya Kichizo, date seal Ox 4 (1858), all signed Hiroshige ga. Covers: 32cm x 24cm (12 5/8in x 91/2in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

368

OKUMURA MASANOBU (1686-1764), **REKISEITEI EIRI (ACTIVE CIRCA** 1790-1800), KATSUKAWA SHUNSHO (1726-1792), KATSUKAWA SHUNKO (1743-1812), KIKUKAWA EIZAN (1787-1867), UTAGAWA HIROSHIGE (1797-1858), AND OTHERS

Edo period (1615-1868), 18th to 19th century Nine prints of various formats and subjects: the first a hosoban by Masanobu depicting a rich retired gentleman impersonating Daikoku, two courtesans seated beside, signed Hogetsudo Oku Bunkaku [...]; the second an oban by Eiri of Tenji Tenno: Aki no ta (Emperor Tenji: Autumn Rice Field) from the series Hyakunin isshu mitate hakkei (Eight Views of the Hundred Poets), signed Rekisentei ga; the third a chuban by Shunsho of No.6 from the series Kaiko yashinai gusa (Silkworm Cultivation), signed Shunsho ga; the fourth a hosoban by Shunko depicting a kabuki actor, signed Shunko ga; the fifth an oban by Eizan depicting Hanamurasaki of the Tamaya, signed Kikukawa Eizan hitsu; the sixth an oban, attributed to Kunisada, of Mayuzumi of the Sanotsuchiya, no signature; the seventh an oban by Utagawa school of Urino of the Okamonotoya, no signature; the eighth an oban by Hiroshige of Fukagawa Hachiman yamabiraki (Opening of the Garden of the Hachiman Shrine at Fukagawa) from the series Meisho Edo hyakkei (100 Famous Views of Edo), signed Hiroshige ga; the last an oban by Hiroshige II of Banshu Maiko no hama (Maiko Beach, Harima Province) from the series Shokoku meisho hvakkei (100 Famous Views in the Various Provinces), signed Hiroshige ga; all variously published; all framed and glazed. The smallest: 28.5cm x 14.5cm (111/4in x 53/4in); the largest: 36.5cm x 24cm (14 3/7in x 9 7/16in). (9).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670 To be sold without reserve







368 (part lot)





369 (part lot)



KIKUKAWA EISEN (1790-1848) AND **TEISAI SENCHO (ACTIVE CIRCA.1830-50)**

Edo period (1615-1868), mid-19th century Four oban tate-e bijinga prints and one kakemono-e bijinga print: four by Eisen, comprising one *oban* of the courtesan Shiragiku of Tamaya walking with two kamuro (child apprentices), one of the standing courtesan holding a kiseru (pipe) from the series Keisei gokenjin (Courtesans of Five Houses Compared to Five Sages), an oban of a young girl wearing a furisode playing hanetsuki (Japanese battledore) from the series Hanasugata ogi awase (Beauties Compared to Fans), and a kakemono-e depicting a standing teahouse waitress;

the fifth an oban print by Sencho depicting the courtesan Nagato of Owariya; all variously published and variously signed. The smallest: 36cm x 24.5cm (14 3/16in x 9 5/8in); the largest 37.5cm x 25.3cm (14¾in x 9 15/16in). (6).











370 (part lot)







371 (part lot)

370 *

UTAGAWA TOYOKUNI III (1786-1865), UTAGAWA YOSHITSUYA (1822-1866), UTAGAWA KUNISADA II (1823-1880), ATTRIBUTED TO UTAGAWA KUNIYOSHI (1797-1861), AND OTHERS

Edo period (1615-1868), mid-19th century

27 oban prints, eight oban diptych prints and one chuban print by various artists, the majority yakusha-e and incomplete sheets from a triptych, comprising: 21 oban tate-e and 2 oban yoko-e and six oban tate-e diptych (incomplete sheets) prints by Toyokuni III; two oban and one chuban yakusha-e print by Yoshitsuya; one shini-e diptych of Ichikawa Danjuro attributed to Kuniyoshi; one oban diptych of Genji-e by Kunisada II; two oban yakusha-e prints by Utagawa school; variously published and variously signed; each mounted on a paper or in a plastic sleeve. The smallest: 25.5cm x 18.5cm (10in x 71/4in); the largest: 36.5cm x 49.5cm (14 3/8in x 191/2in). (36).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200



UTAGAWA TOYOKUNI III (1786-1865), TOYOHARA KUNICHIKA (1835-1900), MIGITA TOSHIHIDE (1863-1925), AND OTHERS

Edo period (1615-1868) to Meiji era (1868-1912), mid-19th to early 20th century

Approximately, 70 prints of mainly yakusha-e of various sizes and formats by various artists, including: 20 prints by Tokyokuni III, including 12 from the series Kokon yakusha nigao daizen (Anthology of Actor Portraits Past and Present); 17 prints by Kunichika, including 15 from the series Baiko hyakushu (100 Roles of Baiko); 19 by Toshihide from the series Sansho awase sugata (Forms of Sansho Compared); variously published and variously signed; each in a plastic sleeve except for the one framed and glazed.

The smallest: 16.6cm x 21.7cm (6 9/16in x 8 9/16in); the largest: 37.5cm x 26.1cm (14 3/4 in x 10 5/16 in). (A lot).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

372

UTAGAWA TOYOUNI III (1786-1865), YOSHU CHIKANOBU (1838-1912), TOYOHARA KUNICHIKA (1835-1900), KOBAYASHI KIYOCHIKA (1847-1945), AND OTHERS

Edo period (1615-1868) to Meiji era (1868-1912), mid-19th to early 20th century

18 oban tate-e diptychs, some two sheets from triptychs, of various subjects, comprising: eight diptychs from the series Nihon meijo banashi (Stories of Famous Women of Japan) by Chikanobu; five from the series Kokon seiga ukiyo-e ruiko (True Pictures Modern and Ancient of the Ukiyo-e Ruiko) by Kunichika, Kiyochika and Hiroshige III; three yakusha-e (two sheets from triptychs) by Toyokuni III; one yakusha-e (two sheets from a triptych) by Chikashige; one depicting the Seven Lucky Gods by Fusatane; variously published and various signed; each in a plastic sleeve.

The smallest: 34.9cm x 47.3cm (13\%in x 18 5/8in); the largest: 37.5cm x 51cm (143/4in x 20 1/16in). (18).



372 (part lot)



372 (part lot)



372 (part lot)





373 (part lot)







374 (part lot)









375 (part lot)

UTAGAWA KUNISADA (1786-1865), UTAGAWA YOSHIIKU (1833-1904), TOYOHARA KUNICHIKA (1835-1900), YOSHU CHIKANOBU (1838-1912), AND OTHERS

Edo period (1615-1868) to Meiji era (1868-1912), mid-19th to early 20th century

17 oban and one chuban yakusha-e triptych print by various artists, some with all three sheets joined, others in three separate sheets, two double-sided, including two triptychs by Kunichika titled Toyamajo yukige no kiyomizu (Clean Water from Snow Thaw in the Toyama Castle) and Miyakoza sangatsu kyogen (Kyogen in the Third Month in Miyako Theatre), variously published and variously signed; each in a plastic sleeve. The smallest: 25.5cm x 53.5cm (10 1/16in x 21 1/16in); the largest: 27.5cm x 75cm (10 13/16in x 291/2in). (18).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

374

UTAGAGAWA TOYOKUNI III (1786-1864), TSUKIOKA YOSHITOSHI (1839-1892). YOSHU CHIKANOBU (1838-1912), AND OTHERS

Edo period (1615-1868) to Meiji era (1868-1912), mid-19th to early 20th century

22 prints of various formats and subjects, comprising: 17 prints by Toyokuni III, comprising 15 chuban tate-e prints from the series Ima Genji nishiki-e awase (An Assembly of Brocade Prints of Genji Today), one oban yoko-e of Chapter 52 from the series Sono sugata yukari no utsushi-e (His Figures: Related Copies of Other Pictures), and an oban tate-e depicting an actor Iwai Shijaku II from the series Seichu

gishiden (Biographies of Loyal and Faithful Samurai); three oban tate-e prints from different series by Yoshitoshi, Yoshiiku and Chikanobu, respectively; two chuban tate-e diptychs by Osaka school artists, Sadahiro and Yoshitaki, respectively; variousy published and variously signed; all mounted on card. The smallest: 24.9cm x 17.8cm (9 13/16in x 7in); the largest: 24.7cm x 36.6cm (9 3/4in x 14 3/8in). (22).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

375

UTAGAWA KUNIYOSHI (1797-1861), TOYOHARA KUNICHIKA (1835-1900), TSUKIOKA KOGYO (1869-1927). AND MIGITA TOSHIHIDE (1863-1925)

Edo period (1615-1868) to Meiji era (1869-1912), mid-19th to early 20th century

19 oban tate-e diptychs, some two sheets from triptychs, of various subjects, comprising: 16 diptychs from the series Meiyo juhachiban (18 Scenes of Honourable Acts) by Toshihide; two yakusha-e diptychs (two sheets from a triptych) by Kuniyoshi and Kunichika respectively; one of Momijigari (Red Maple Hunting) from the series Nogaku hyakuban (100 Noh plays) by Kogyo; variously published and variously signed; each in a plastic sleeve. The smallest: 35.5cm x 46.9cm (13 15/16in x 18 7/16in); the largest: 37.7cm x 50.8cm (14 13/16in x 20in) (19).







376 (part lot)







377 (part lot)

MIZUNO TOSHIKATA (1866-1908), TSUKIOKA KOGYO (1869-1927), AND MIGITA TOSHIHIDE (1863-1925)

Meiji era (1868-1912), late 19th/early 20th century 50 oban prints of bijinga and legendary stories: 33 bijinga prints and a diptych of the table of contents by Toshikata, comprising 31 from the series Sanju rokkasen (36 Selected Beauties), including two duplicates and the table of contents, and three yoko-e from the various series; four tate-e bijinga prints by Toshihide from the series Bijin junishi (The 12 Figures of the Beauties); 13 tate-e legendary and bijinga prints by Kogyo, including seven from the series *Gekko zuihitsu* (Gekko's Essay) and three from the Nippon hanazu-e (Pictures of Flowers of Japan), variously published and variously signed; each in a plastic sleeve. The smallest: 22.4cm x 31cm (8 7/8in x 12 3/16in); the largest: 35.5cm x 48.9cm (14in x 191/4in). (51).

GBP800 - 1.200 JPY130,000 - 190,000 US\$900 - 1,300

377

TOYOHARA KUNICHIKA (1835-1900), MIZUNO TOSHIKATA (1866-1908), KOBAYASHI KIYOCHIKA (1847-1915), **MIYAGAWA SHUNTEI (1873-1914), AND OTHERS**

Meiji era (1868-1912), late 19th/early 20th century Approximately 100 prints of various formats, sizes and subjects, including bijinga, yakusha-e, kodomo-e, some facsimiles and ink drawings by various artists, including: 29 prints from the series Kyodo risshi no motoi (Instruction in the Fundamentals of Success) by Toshikata, Tankei and Kiyochika; 17 prints by Kunichika of yakusha-e and bijinga; 11 prints by Shuntei of bijinga and kodomo-e; variously published and variously signed; each in a plastic sleeve. The smallest: 20.4cm x 14.4cm (8in x 5 11/16in); the largest: 38.2cm x 25.4cm (15in x 10in). (A lot).



(part lot)

KOBAYASHI KIYOCHIKA (1847-1915)

Meiji era (1868-1912), circa 1882-1883

18 oban tate-e caricature prints, each depicting four faces, comprising a complete set of nine prints (one duplicate), from the series Shinpan sanjuniso (32 Faces), published by Hara Taneaki in 1882; and 9 prints from the series Sanjuniso tsuika: Hyakumenso (100 Faces: Supplement to 32 Faces), six published by Morimoto Juzaburo, three by Hara Taneaki in 1883; all signed and each in a plastic sleeve. The smallest: 35.1cm x 23.8cm (13 13/16in x 9 3/8in); the largest: 37cm x 25.6cm (14 9/16in x 10 1/16in). (18).







379 (part lot)













380 (part lot)

YOSHU CHIKANOBU (1838-1912), TSUKIOKA YOSHITOSHI (1839-1892), MIZUNO TOSHIKATA (1866-1908), **MIYAGAWA SHUNTEI (1873-1914), AND OTHERS**

Meiji era (1868-1912), late 19th/early 20th century 21 oban triptych prints, mainly of bijinga by various Meiji-era artists, some with all three sheets joined, others in three separate sheets, including: 10 triptychs by Chikanobu; one by Yoshitoshi from the series Tokugawa chiseki: Nenkan gyoji (Tokugawa Era: Events Throughout the Year); three by Miyagawa Shuntei; and one by Toshikata of Setsu gekka: Tokiwa Gozen setchu no zu (Snow, Moon Flowers: Lady Tokiwa Gozen in Snow); variously published and variously signed; each in a plastic sleeve. The smallest: 35.5cm x 71cm (14in x 27 15/16in); the largest: 37.5cm x 76cm (14¾in x 29 15/16in). (21).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

UTAGAWA TOYOKUNI III (1786-1865), YOSHU CHIKANOBU (1838-1912), TOYOHARA KUNICHIKA (1835-1900), AND OTHERS

Edo period (1868-1912) to Meiji era (1868-1912), late 19th to early 20th century

Approximately 75 biinga prints of mainly oban size by various artists, many incomplete sheets from triptychs, including: 18 by Kunichika, including 13 from the series Genji gojuyonjo (54 Modern Feelings [Matched with the 54 Chapters of Genji]); seven by Toyokuni III, including four from the series Meigi sanjurokkasen (Selection of 36 Famous Geisha); 21 mostly incomplete sheets from triptychs, by Chikanobu; variously published and variously signed, majority in plastic sleeve and one mounted on cardboard.

The smallest: 32.2cm x 21.5cm (12 5/8in x 81/2in); the largest: 37.7cm x 25.5cm (14 13/16in x 10in) (A lot).







381 (part lot)





382 (part lot)

YOSHU CHIKANOBU (1838-1912)

Meiji era (1868-1912), late 19th/early 20th century 20 *oban* triptychs and two diptychs (incomplete sheets from a triptych) prints of mainly bijinga, some with all three sheets joined, others in three separate sheets, including: one from the series Mitate Soga kodomo matsu no zu (A Parody of Soga Brothers Performed by Children); one of the kabuki play Shinrei Yaguchi no watashiba (Miracle of the Yaguchi Ferry) from the series Take no hitofushi (Bamboo Knots); and four from the Tokugawa jidai kifujin no zu (Elegant Ladies of the Tokugawa Period), variously published and variously signed; each in a plastic sleeve. The smallest: 36cm x 50.5cm (14 3/16in x 19 7/8in); the largest: 37.5cm x 76cm (14%in x 29 15/16in). (22).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

382

YOSHU CHIKANOBU (1838-1912)

Meiji era (1868-1912), 1894-1896

22 oban triptychs, one diptych (incomplete sheets from a triptych) and two mokuroku (table of contents) prints from the series Chiyoda no ooku (The Inner Palace, Chiyoda) and two single sheets probably from the same series, some with all sheets joined, others in separate sheets; including Tanabata (Tanabata Festival), Naginata keiko (Naginata Sword Practice) and Oniwa no yozakura (Night Cherry Blossom Viewing in the Garden), published by Fukuda Hatsujiro/Kumajiro between 1894-1896, all signed Yoshu Chikanobu, each in a plastic sleeve, except for one single sheet.

The smallest: 35cm x 23cm (133/4in x 9 1/16in); the largest: 37.7cm x 73cm (14 13/16in x 283/4in). (27).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300



383 (part lot)



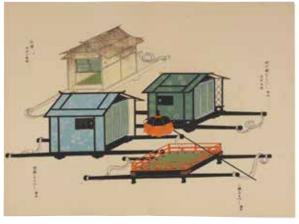
383 (part lot)



383 (part lot)



384 (part lot)



384 (part lot)



384 (part lot)

MIZUNO TOSHIKATA (1866-1908) AND ATTRIBUTED TO YOSHU CHIKANOBU (1838-1912)

Meiji era (1868-1912), late 19th/early 20th century

Two double-sided accordion fold albums of oban yoko-e bijinga prints: the first by Toshikata of 15 sheets depicting women preparing for or performing the tea ceremony from the series Chanoyu hibi-gusa (Daily Practice of the Tea Ceremony) with an illustrated preface and content page, published by Akiyama Buemon in 1896 and 1897, each signed by the artist, 24.3cm x 17.8cm (9 9/16in x 7in);

the second album of 12 prints attributed to Chikanobu, the front cover and one print titled Fujin fuzoku tsuzuki (Series of Customs and Manners of Ladies), depicting the customs and rituals of ladies, published by Fukuda Hatsujiro, dated Meiji 29 (1896), unsigned, covers: 24cm x 17.7cm (9 7/16in x 6 15/16in). (2).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

AFTER IMAO KEINEN (1845-1924), MAEKAWA BUNREI (1837-1917), AND OTHERS

Meiji (1868-1912) to Showa (1926-1989) era, late 19th to late 20th century

Three oban-size illustrated books by various artists: the first titled Kojitsu sosho yoshazuko fuzu (Accompanying Illustrations for Series of Books about the Ancient Practices: Studies of Palanquins and Cars), comprising one double-page with calligraphy and 11 double-page colour illustrations, edited by Imaizumi Sadasuke, originally published in 1900, this is probably a later publication by Unsodo in 1982, covers: 36.7cm x 25cm (14 7/16in x 9 13/16in); the second volume 2 of Bunrei gafu (Bunrei's Painting Manual) by Maekawa Bunrei, comprising a single page with calligraphy, two pages of preface, single page with a publisher's seal, 66 pages of light-colour illustrations of birds and flowers, a single page of colophon inside the back cover indicating the publisher Hobu Shokai and the publishing date Meiji 18 (1885); covers: 35.2cm x 24.3cm (13 7/8in x 9 9/16in); the last volume three of Keinen kacho gafu (Album of Bird-and-Flower Pictures by Keinen) after Imao Keinen, comprising two pages of the table of contents, 42 pages of colour illustrations, five pages of colophon, originally published by Nishimura Sozaemon in Meiji 25 (1892), probably a lithograph version published by Unsodo in Showa 51 (1986), covers: 36.3cm x 25.7cm (141/4in x 10 1/8in). (3).

GBP500 - 600 JPY81.000 - 97.000 US\$560 - 670

385 *

SHIBATA ZESHIN (1807-1891) AND OTHERS

Meiji era (1868-1912), late 19th/early 20th century

77 miscellaneous prints and sketches of various sizes by different artists, mounted on paper, bound as one, comprising: 55 colour prints and three title pages probably all from the album titled Hanakurabe (Comparisons of Flowers), depicting diverse objects, people and flowers, including a cat and umbrellas, a father and a daughter visiting a shrine, and a Korean tea bowl with a tea whisk, published by Haibara, circa 1875-1890, approximately half signed with the artist's signatures or artist's seals, the rest unsigned; 11 blackand-white prints depicting the same subjects, unsigned except for the one signed with a seal; two book plates from Hokusai manga, unsigned; two title pages or wrappers for illustrated cards; a facsimile print of a beauty; three sketches of bird and flowers, landscape and a signpost, respectively. The smallest: 14.8cm x 9.5cm (5 13/16in x 33/4in); the largest: 19cm x 26cm (71/2in x 101/4in).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

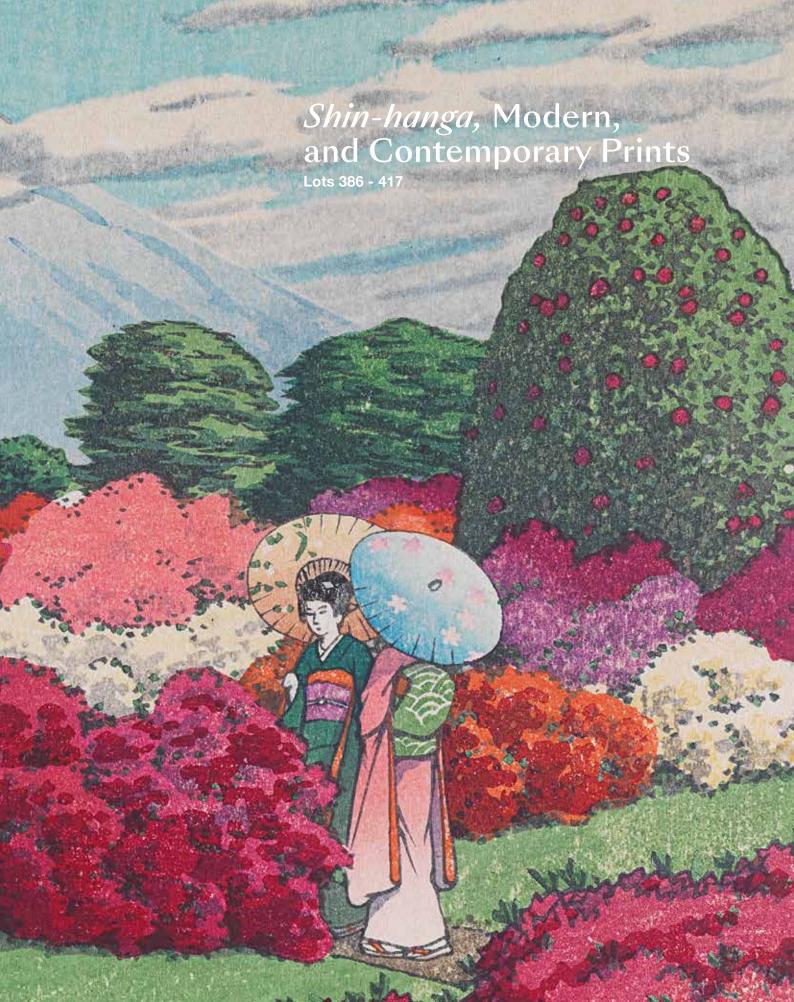


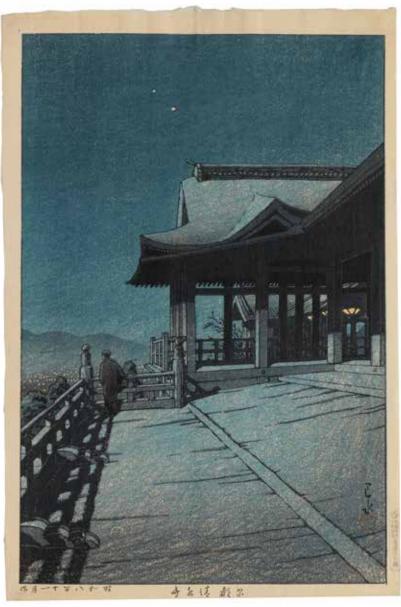




385 (part lot)







386

SHIN-HANGA PRINTS Various Properties

386 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1933

An oban tate-e print, titled Kyoto, Kiyomizudera (Kiyomizu Temple in Kyoto) along the bottom margin from the series Nihon fukei shu II Kansai hen (Collected Views of Japan II, Kansai Edition), depicting a tranquil moonlit scene, showing a man with his back to the viewer, leaning against the wooden balustrade on the veranda of Kiyomizu Temple, admiring the town illuminated by lights shining from the multitude of windows below, dated Showa hachinen, juichi gatsu saku (Work of November Showa 8 [1933]), published by Watanabe Shozaburo, with a Hanken shoyu fukyo mosha Watanabe Shozaburo seal along the lower right margin; signed Hasui with Kawase seal. 38.7cm x 26cm (15½in x 10½in).

GBP3,000 - 5,000 JPY490,000 - 810,000 US\$3,400 - 5,600 387 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1948

An oban yoko-e print, titled along the left margin Heian jingu no yuki, Kyoto (Snow at Heian Shrine, Kyoto), depicting two male visitors, sheltered beneath umbrellas, approaching the Heian Shrine, Kyoto during a blustery snowstorm, dated Showa nijusannen saku (Work of Showa 23 [1948]), published by Watanabe Shozaburo with a round Watanabe seal at bottom right, the renowned surishi (printer) seal of Ono Gintaro along the lower right margin; signed Hasui with Kawase seal. 26.7cm x 39cm (101/2in x 15 3/8in).

GBP5,000 - 8,000 JPY810,000 - 1,300,000 US\$5,600 - 9,000



387

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1927 An oban tate-e print, titled Kisogawa Inuyama (Kiso River, Inuyama), from the series Ukiyo-e monyo (Collection of Ukiyo-e Designs) depicting the 400-year old sunlit donjon standing out on its hilltop overlooking a sailboat making its way past the pebbly shores of the calm Kiso River, a pair of seagulls circling above, dated Showa ninen juni gatsu saku (Work of December Showa 2 [1927]) with the rare publisher's seal of Bijutsusha (in pebbles, at lower right);

signed Hasui with kawase seal. 38.8cm x 26.5cm (151/4in x 10 3/8in).

GBP2,000 - 3,000 JPY320,000 - 490,000 US\$2,200 - 3,400







389 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban tate-e print, the title Kennan sanso fukei and the design number of the series Roku (Six) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting the evening rain at a lakeside teahouse, published by Watanabe Shozaburo, with a round Watanabe seal at bottom left corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal. 39.7cm x 26.7cm (15 5/8in x 101/2in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

The series title has been incorrectly read in the past as Moto-Hakone Minami sanso fukei shu or 'Collection of Views of the Moto-Hakone Minami Mountain Villa', an error transmitted in prior sales of this set outside Japan. There are no English titles on the mounts, indicating that it was intended for a domestic audience rather than for sale to Western tourists. See Kendall H. Brown and Amy Reigle Newland, Kawase Hasui: The Complete Woodblock Prints, Amsterdam, Hotei Publishing, 2003, p.105.

The Kennan Villa was built in 1911 for Baron Iwasaki Koyata, nephew of Mitsubishi company founder Iwasaki Yataro (1835-1885). The villa was given the name Kennan sanso by the famous linguist Morohashi Tetsuji (1883-1982). In 1935, Iwasaki privately commissioned Hasui to design this set of six prints. This print along with the succeeding five lots (390 to 394) were published by Watanabe Shozaburo in 1935.

390 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban tate-e print, the title Kennan sanso fukei and the design number of the series San (Three) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting a view of the famous azalea garden from a veranda, a young woman dressed in an elegant kimono standing among the colourful azalea shrubs, published by Watanabe Shozaburo, with a round Watanabe seal at bottom right corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal; mounted on card. 39.5cm x 26.7cm (15 9/16in x 101/2in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1.700 - 2.200

See also footnote to lot 389.

For an interesting documentary photographic diary chronicling the American Garden Club Representatives visiting the azalea garden and other scenic locations in 1935, see lot 427.



391 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban yoko-e print, the title Kennan sanso fukei and the design number of the series Ichi (One) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting Mount Fuji at sunset or sunrise looming over Lake Ashino, published by Watanabe Shozaburo, with a round Watanabe seal at bottom right corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal.

27cm x 40cm (10 9/16in x 15 5/8in).

GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

See also footnote to lot 389.

392 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban tate-e print, the title Kennan sanso fukei and the design number of the series Yon (Four) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting the view of the famous azalea garden from Mount Fuji, published by Watanabe Shozaburo, with a round Watanabe seal at bottom left corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal.

40cm x 26.5cm (15¾in x 10 3/8in).

GBP1,500 - 1,800 JPY240,000 - 290,000 US\$1,700 - 2,000











KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban tate-e print, the title Kennan sanso fukei and the design number of the series Go (Five) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting two young women taking a stroll in the famous azalea garden, Mount Fuji looming in the distance, published by Watanabe Shozaburo, with a round Watanabe seal at bottom left corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal; mounted on card. 39.5cm x 26.7cm (15 9/16in x 10½in).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

See also footnote to lot 389.

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1935

An oban tate-e print, the title Kennan sanso fukei and the design number of the series Ni (Two) embossed along the bottom margin, from the series Moto-Hakone Kennan sanso fukei shu (Collection of Views of Moto-Hakone Kennan Mountain Villa), depicting the full moon over Akebi bridge, published by Watanabe Shozaburo, with a round Watanabe seal at bottom right corner, dated Showa junen natsu (Summer, Showa 10 [1935]); signed Hasui with Kawase seal; mounted on card. 39.2cm x 26.7cm (15 3/8in x 101/2in).

GBP1,500 - 1,800 JPY240,000 - 290,000 US\$1,700 - 2,000

See also footnote to lot 389.

395 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1947

An oban tate-e print, titled along the left margin Okayama Kanetsukido (Kanetsuki Bell Tower in Okayama) depicting the bell tower looming over a row of shops in the torrential rain, a lone man beneath an umbrella walking along the rain-soaked streets between buildings in the distance, dated Showa nijuninen (Showa 22 [1947]), published by Watanabe Shozaburo, with a round Watanabe seal at the bottom left corner; signed Hasui with Kawase seal. 38.1cm x 26.6cm (15in x 101/2in).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

396

TSUCHIYA KOITSU (1870-1949)

Showa era (1926-1989), circa 1950s

Two oban tate-e prints from the series Tokyo fukei (Tokyo Views); the first titled Nezu jinja (Snow at Nezu Shrine), dated Showa kyunen junigatsu saku (Work of December Showa 9 [1934]), 39.7cm x 26.5cm (15 5/8in x 10 7/16in); the second titled Benkeibashi (Benkei Bridge), dated Showa hachinen shigatsu no saku (Works of April Showa 8 [1933]), 39.4cm x 26.1cm (151/2in X 10 5/16in); both published by Doi Hangaten with a Hanken shoyu Doihangaten seal above the printer's seal Suri Yokoi and engraver's seal Hori Harada along the lower left margin; both signed Koitsu with seal Sin; both probably printed in the 1950s from somewhat recut blocks. (2).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670











397 (part lot)





398 (part lot)

MODERN AND CONTEMPORARY PRINTS Various Properties

397 *

MORI YOSHITOSHI (1898-1992)

Showa era (1926-1989), probably 1970s

Four dai-oban tate-e, probably stencil prints: the first depicting a group of men carrying an omikoshi (portable shrine) during a Shinto festival; the second depicting a Buddhist deity holding an axe, dated '71; the third and fourth (duplicates of the same image) of another Buddhist deity holding a sword; all signed Yoshitoshi Mori in Roman script with a seal Yoshitoshi. The smallest: 41.7cm x 31.2cm (16 3/8in x 12 5/16in); the largest: 44.3cm x 30.7cm (17 7/16in x 12 1/16in). (4).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

AKIYAMA IWAO (1921-2014)

Showa era (1926-1989), dated between 1977-1986 Six vertical and one horizontal woodblock prints of various sizes, comprising: Hana no sei (Flower Fairy), edition number 2/100, dated 1983; Afureru nakani (Inside the Hot Spring), edition number 20/200, dated 1980; Yukimoyo (Snow Scene), edition number 14/200, dated 1986; Haru no yuki (Snow in Spring), edition number 60/100, dated 1979; Yuki nohara (Snow Field), edition number 20/200, dated 1986, Tsukutsukuboushi (Meimuna opalifera), edition number 33/200, dated 1977; Oyama shinmiri (Silence in Mountain), edition number 18/100, dated 1979; all signed in Japanese Akiyama Iwao in pencil with seal lwao. The smallest: 45.5cm x 30cm (17 15/16in x 11 13/16in); the largest: 45.5cm x 61cm (17 15/16in x 24in). (7).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100







399 (part lot)







400 (part lot)

AKIYAMA IWAO (1921-2014)

Showa era (1926-1989), dated between 1977 and 1984 Six vertical and one horizontal woodblock print of various sizes, comprising: Kazahana mau (Fluttering Snow), edition number 6/200, dated 1981; Mushi naku (Insects Chirping), edition number 10/100, dated 1984; Yukiyama bosatsu (Bodhisattva in Snow Mountain), edition number 3/200, dated 1981; Uma hoshi (Drying Horses), edition number 7/100, dated 1979; Haru no mizu (Spring Water), edition number 10/200, dated 1979; Afureru nakani (Inside the Hot spring), edition number 79/200, dated 1980; Kyoju (Professor), edition number 66/200, dated 1977; all signed in Japanese Akiyama Iwao in pencil with seal Iwao. The smallest: 30.3cm x 23cm (11 7/8in x 9 1/16in); the largest: 59.5cm x 45.5cm (23 7/16in x 17 15/16in). (7).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

400 *

AKIYAMA IWAO (1921-2014)

Showa era (1926-1989), dated between 1975 and 1986 Eight tate-e woodblock prints of various sizes, comprising: Yuki no mihotoke (Buddha in Snow), edition number 3/100, dated 1984; Harukaze ni makase (Leave It to the Spring Breeze), edition number 3/200, dated 1986; Mayuzumi (Eyebrow Pencil), edition number 3/200, dated 1986; Aoiyama (Blue Mountain), edition number 72/100, dated 1975; Otsukisan noboru (Rising Moon), edition number 18/200, dated 1980; Yonaga (Long Night), edition number 24/100, dated 1984; Kakimo ureta (Persimmons are Ripe Too) edition number 51/200, dated 1986; Uma koyuru (Horses Growing Stout), edition number 6/200, dated 1986; all signed in Japanese Akiyama Iwao in pencil with seal lwao. The smallest: 30cm x 30cm (11 13/16in x 11 13/16in); the largest: 60.5cm x 46cm (23 13/16in x 18 1/8in). (8).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100









401

401 * **TANAKA RYOHEI (1933-2019)**

Showa era (1926-1989), dated 1982, 1984, 1986 and 1988 Comprising four etchings, the first with aquatint, titled Shukaku no kisetsu #1 (The Harvest Season #1), edition number 77/150, dated '84, Overall: 24.6 x 34cm (93/4in x 13 3/8in), the plate: 15cm x 24cm (5 7/8in x 91/2in); the second titled Hanase no aki #2 (Autumn in Hanase #2), edition number 98/150, dated '82, overall: 30cm x 25.8cm (11 5/8in x 10 3/16in), the plate: 20.5cm x 16.5cm (8 1/16in x 6 1/8in); the third titled Natsubi #3 (A Summer's Day #3), edition number A.P. 11/15, dated '86, overall: 26cm x 30.5cm (101/4in x 12in), the plate: 17cm x 21cm (6 5/8in x 81/4in); the fourth titled Sakamichi (A Hill), edition number 51/150, dated '88, overall: 33.5cm x 23.6cm (13 1/8in x 9 5/16in), the plate: 23.5cm x 15.1cm (9 1/8in x 6in); each signed in Roman script in pencil T. Ryohei along the bottom edge. (4).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

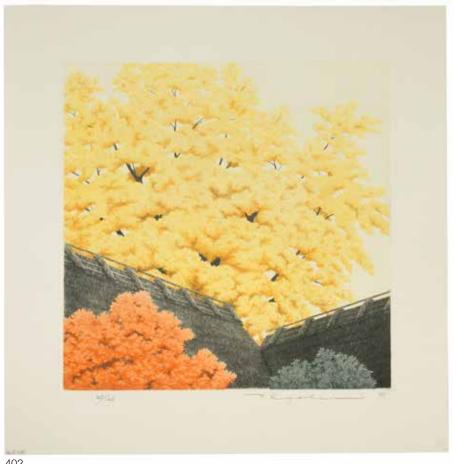
402 * **TANAKA RYOHEI (1933-2019)**

Showa era (1926-1989), dated 1986 and 1988

Two large colour etchings with aquatint, one titled *Icho taiju* (The Great Gingkyo Tree) in autumn, edition number 45/120, dated '88, and signed in Roman script in pencil T. Ryohei along bottom edge, overall: 43cm x 35.5cm (17in x 14in), the plate: 30cm x 30cm (11¾in x 11¾in); the second titled Natsu no heya (Summer Room), depicting a sleeping cat on a windowsill in the foreground and a glimpse of a colorful garden beyond the latticed window, edition number 73/120, dated '86, signed in Roman script in pencil T. Ryohei along bottom edge, overall: 39cm x 39cm (15 3/8in x 15 3/8in), the plate: 30cm x 30cm (113/4in x 113/4in). (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700













TANAKA RYOHEI (1933-2019)

Showa era (1926-1989), dated 1983, 1986 and 1988 Four small etchings: the first of horizontal format titled Banshu no ie (House in Harima Province [present-day Hyogo Prefecture]), edition number 124/150, dated '88, overall: 17cm x 25cm (6 11/16in x 9 7/8in), the plate: 7.7cm x 15.5cm (3 1/16in x 6 1/8in); the second of horizontal format, titled Ki to yane #3 (Tree and Roofs #3), edition number 74/150, dated '86, overall: 20cm x 24.2cm (7 7/8in x 91/2in), the plate: 9.5 x 12.3cm (31/4in x 4 13/16in); the third of vertical format titled Hasagoshi no ie #3 (House over a Rice Rack #3), edition number 37/150, dated '86, overall: 24cm x 20cm (9 7/16in x 7 7/8in), the plate: 12.3cm x 9.5cm (4 13/16in x 31/4in); the fourth of vertical format titled Ishigaki to yane (Stone Wall and a Roof), edition number 66/150, dated '83, overall: 23.8cm x 19.8cm (5 7/16in x 7 13/16in), the plate: 12.5cm x 9.5cm (4 15/16in x 31/4in); each signed in Roman script in pencil T. Ryohei along the bottom edge. (4).

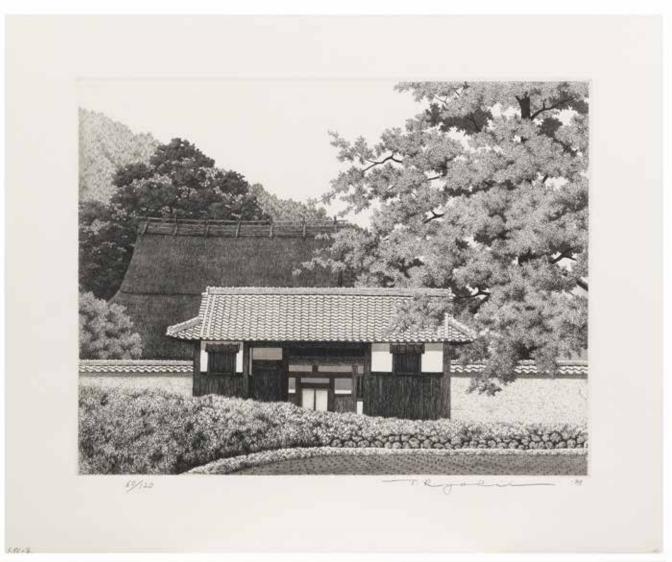
GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

404 *

TANAKA RYOHEI (1933-2019)

Showa era (1926-1989), dated 1986 and 1988 Three middle-sized etchings: the first of horizontal format titled Taiju no ie (The House with Large Trees), edition number 60/120, dated '88, overall: 36cm x 44cm (14 3/16in x 17 5/16in), the plate: 26.4cm x 34cm (10 3/8in x 13 3/8in); the second of horizontal format titled Karasu #3 (Crow #3), edition number 26/120, dated '88, overall: 33cm x 49cm (13in x 19 5/16in), the plate: 23.5cm x 39.3cm (91/4in x 151/2in); the last of square format titled Maki (Firewood), edition number 33/100, dated '86, overall: 46.5cm x 46cm (18 5/16in x 181/4in), the plate: 35.5cm x 35.7cm (14in x 14 1/16in); all signed in Roman script in pencil T. Ryohei along the bottom edge. (3).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200











ODA MAYUMI (BORN 1941)

Showa era (1926-1989), circa 1976

Two screenprints from the series Treasure Ships: the first titled Treasure Ship. Goddess of Earth with edition number 40/50 and signature Mayumi in Roman and Oda in katakana script along the bottom margin in pencil 92cm x 62cm (361/4in x 24 7/16in); the second titled Treasure Ship. Snow Goddess, with edition number 32/50 and signature Mayumi in Roman and Oda in katakana script along the bottom margin in pencil, 84cm x 61cm (33 1/16in x 24in). (2).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700

406 *

IWAMI REIKA (1927-2020)

Showa era (1926-1989), dated 1970, 1973, and 1977 Three large woodblock prints: the first of vertical format, titled Mizu no shiki B (Four Seasons of Water B), edition number 2/50, dated '77, 69.7cm x 61.4cm (27 7/16in x 24 3/16in); the second of horizontal format, titled Suiheisen (Horizon), edition number 37/50, dated '73, 59.5cm x 68cm (23 7/16in x 26¾in); the last of vertical print, Mizu no fu (Song of Water), dated '70, 60.5cm x 46cm (23 13/16in x 18 3/16in), all signed in Roman script Reika Iwami in pencil. (3).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

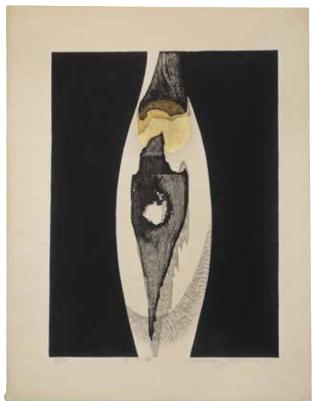
407 *

SAWADA TETSURO (1935-1998)

Showa era (1926-1989), dated 1987 and 1988 Four screenprints of various sizes and formats; the first a large horizontal format, titled AFTER GLOW III, edition number 123/135, dated '88, 46.9cm x 70.8cm (18 7/16in x 27 7/8in); the second a large horizontal format, titled LIGHT ECHO, edition number 3/150, dated '87, 54.5cm x 79cm (21 7/16in x 31 1/16in); the third a vertical format, titled MEDITATION, edition number 79/135, dated '88, 60.8cm x 54.3cm (23 15/16in x 21 3/8in); the last a vertical format titled TRANQUILLITY I, edition number 137/150, dated '88, 60.8cm x 54.5cm (23 15/16in x 21 7/16in); all signed T. Sawada in pencil. (4).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100





406 (part lot)





407 (part lot)







408 (part lot)





409 (part lot)



409 (part lot) 270 | **BONHAMS**

408 *

SORA MITSUAKI (BORN 1933), FUNAI YUTAKA (1932-2010), TANIGUCHI SHIGERU (BORN 1948), AND OTHERS

Showa era (1926-1989), dated between 1969-1977 Seven modern prints of various sizes and techniques by different artists: two vertical woodblock prints by Sora Mitsuaki, one titled *Fugetsu* (Beauties of Nature), edition no.63/100, dated '69-11, the other titled *Mukashi-banashi* (Folktales), edition number 24/80, dated '71-10, both signed *SORA*; three vertical square-shaped screenprints by Fuani Yutaka, consisting of one titled *RONDO II-B*, edition number 18/35, dated '71, one of *CANON III*, edition no.13/30, dated '73, one titled *TOPOLOGY XI-D*, edition number 5/30, dated '74, all signed *Funai*; one vertical screenprint titled *Blue in Red*, edition number 26/100, signed *Kawaguchi*; one horizontal screenprint by Taniguchi Shigeru, titled *KABE* (Wall), edition number 6/28, dated '77, signed *S. Taniguchi. The smallest: 46.2cm x 31.5cm (18 3/16in x 12 3/8in); the largest: 75.5cm x 55.5cm (29 11/16in x 21 7/8in). (7).*

GBP300 - 500 JPY49,000 - 81,000 US\$340 - 560 To be sold without reserve

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

SUGIURA KAZUTOSHI (BORN 1938), **FUKAZAWA SHIRO (1907-1978), OUCHI MAKOTO (1926-1989),** TSUBOTA MASAHIKO (BORN 1947), **AND OTHERS**

Showa era (1926-1989), 1970s-1980s Ten modern prints of various sizes and techniques by different artists, comprising: one vertical screenprint by Sugiura Kazutoshi, titled Hana shobu No.69 (Iris Flowers, No.69), edition number 45/80, dated '87, signed K. Sugiura; two vertical screenprints by Fukazawa Shiro, comprising one titled Sharaku and I-72-12, edition number 54/57, dated '72, and one titled MIRROR with edition number 2/60, dated '75, both signed Shiro. F; two etching prints by Ouchi Makoto comprising, one horizontal print titled UCHIWA-HOSHI (Fan-Star), edition number 10/80, the other titled Mie (Mie Pause), edition number 4/50, both undated and signed Ouchi, M: two vertical screenprints by Sakurai Makoto, one titled Buutsu to kurumi (Boots and Nuts), edition number 2/35, dated '77 and the other titled Deai ichi (Encounters No.1), edition number 4/35, dated '76, both signed M. Sakurai; a small vertical print titled Lumiere V, edition number 20/60, dated '75, signed S. Hasegawa; one horizontal screenprint by Masahiko Tsubota, titled PUT IN-7, edition number 11/20, dated '73, signed M. Tsubota; a vertical screenprint by Tanaka Masaaki titled Lion Dancing at Sugo, Gifu Prefecture, edition number 11/75, dated '78, signed Masaaki Tanaka. The smallest: 32.1cm x 24.7cm (12 7/8in x 9 11/16in); the largest: 73.7cm x 55.8cm (29in x 21 15/16in). (10).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

410 *

AY-O (BORN 1931)

Showa era (1926-1989), 1974 A screenprint on paper with concentric squares of red, orange, yellow, green, blue, and purple, untitled, signed Ay-O and dated '74 in pencil, numbered 11/90. 46cm x 46cm (18 1/8in x 18 1/8in).

GBP600 - 800 JPY97.000 - 130.000 US\$670 - 900

411 *

ONOGI GAKU (1924-1976)

Showa era (1926-1989), circa 1970s A large vertical screenprint titled landscape - N.E.N in English and Fukei in Japanese, with edition number 2/5, undated, signed in Roman script G. Onogi in pencil. 63.5cm x 49.5cm (25in x 191/2in).

GBP800 - 1,000 JPY130,000 - 160,000 US\$900 - 1,100

For a similar work in the collection of the British Museum, see britishmuseum.org/ collection/object/A_1984-1022-0-1



410







SHINODA TOKO (1913-2021)

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Two lithographs, each on paper with black sumi ink; the first titled after the rain, signed Toko Shinoda in pencil, numbered 17/30, 44.9cm x 59.7cm (17 11/16in x 231/2in); the second titled AFTER THE RAIN evening, signed Toko Shinoda in pencil, numbered 6/30 and 90 at the bottom right corner, 63.3cm x 45.1cm (24 15/16in x 173/4in). (2).

GBP1,500 - 2,000 JPY240,000 - 320,000 US\$1,700 - 2,200

413 *

SHINODA TOKO (1913-2021)

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Lithograph on paper with red, grey, and black sumi ink strokes, titled Surf and signed Toko Shinoda in pencil, numbered 16/50 and 55 at the bottom right corner; the top corners stuck on black card.

37.8cm x 56.6cm (14 7/8in x 22 5/16in).

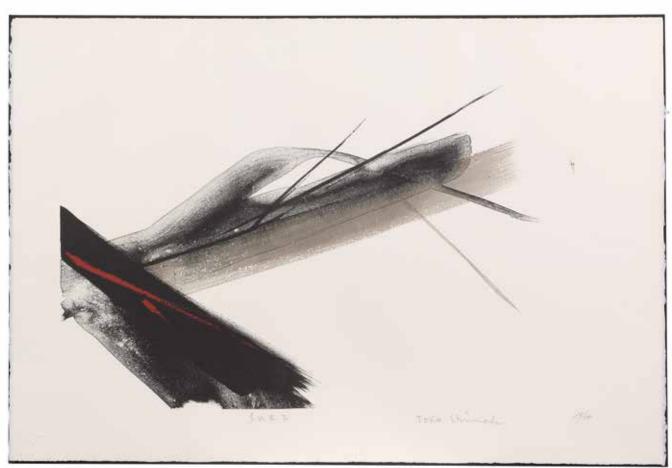
GBP1,200 - 1,800 JPY190,000 - 290,000 US\$1,300 - 2,000

414 *

SHINODA TOKO (1913-2021)

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Three lithographs, each on paper with grey and black sumi ink strokes, two with embossed stamp Printed by K. Kimura; the first titled Kokoro, with red detailing, signed Toko Shinoda in pencil, numbered 49/50 and 30 at the bottom right corner, 38.1cm x 28.4cm (15in x 11 3/16in); the second titled An Ode, with silver detailing, signed Toko Shinoda in pencil, numbered 3/48 and 30 at the bottom right corner, 38cm x 28.7cm (15in x 11 5/16in); the third titled Snow, signed Toko Shinoda in pencil, numbered 25/45 and 35 at the bottom right corner, 40.1cm x 28.4cm (15 13/16in x 11 3/16in). (3).

GBP2,500 - 3,500 JPY410,000 - 570,000 US\$2,800 - 3,900













415 **SHINODA TOKO (1913-2021)**

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Lithograph on paper with black and red sumi ink strokes, titled BLESSING and signed Toko Shinoda 76 in pencil, numbered 17/30 at the bottom right corner; with a cardboard storage box. Overall: 80.6cm x 65cm (31 5/8in x 251/2in); image: 66.5cm x 51cm (26 1/8in x 20in); framed and glazed (2).

GBP2,500 - 3,000 JPY410,000 - 490,000 US\$2,800 - 3,400

416

SHINODA TOKO (1913-2021)

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century Lithograph on paper with black and blue sumi ink strokes, titled SQUARE HAND and signed Toko Shinoda in pencil, numbered 7/28 at the bottom right corner; with a cardboard storage box. Overall: 80.6cm x 65cm

(31 5/8in x 251/2in); image: 66.5cm x 51cm (26 1/8in x 20in); framed and glazed (2).

GBP2,500 - 3,000 JPY410,000 - 490,000 US\$2,800 - 3,400





(Kitanoumi)

(Wajima)

417 * **SEKINO JUNICHIRO (1914-1988)**

Showa era (1926-1989), dated 1978 and 1979

Three large vertical woodblock prints, each print depicting a different sumo wrestler of yokozuna (grand champion) ranking, each preforming a dohyo iri (ring-entering ceremony) wearing the distinct ceremonial belt, comprising: Wajima Hiroshi, with edition number 37/128, dated '78; Kitanoumi Toshimitsu, with edition number 37/128, dated '78; and Wakanohana Kanji II, with edition number 28/128, dated '79; all signed in Roman script Jun Sekino in pencil with seal Seki; each mounted, glazed and framed. Each overall: 73cm x 59cm (28¾in x 23¼in); image: 49.5cm x 35.5cm (191/2in x 14in). (3).

GBP1,000 - 1,500 JPY160,000 - 240,000 US\$1,100 - 1,700



(Wakanohana)

418 (part lot)



419 (part lot)



420 (part lot)

REFERENCE BOOKS AND CATALOGUES

A GROUP OF BONHAMS CATALOGUES MOSTLY ON JAPANESE AND ASIAN ART

Consisting of broken runs from 1972, 1978-1983, 1988-1999, 2004-2019, 2021, and important collections including: The Harriet Szechenyi Collection of Japanese Art (2011), Fine Netsuke from the Adrienne Barbanson Collection (2013), The Edward Wrangham Collection: Parts I-III, V-VI (2012-2015), The Misumi Collection: Parts I-II (2014-2015), The Arlette and Julius Katchen Collection of Fine Netsuke: Part I (2016); several duplicates included. (a lot).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve

419

A GROUP OF CHRISTIE'S CATALOGUES MOSTLY ON JAPANESE AND ASIAN ART

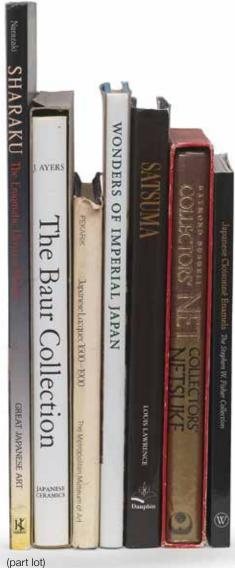
Consisting of broken runs from 1986, 1988-1990, 1994-1997, 1999-2016, and important collections including: The I. A. and Cecile Mann Victor Collection of Netsuke (1989), The Duncan Beresford-Jones Collection of Japanese Art (2000), The Avo Krikorian Collection (2007), The Ten Signs of Long Life: The Robert Moore Collection of Korean Art (2014); several duplicates included. (a lot).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve

A GROUP OF SOTHEBY'S CATALOGUES MOSTLY ON JAPANESE AND ASIAN ART

Consisting of broken runs from 1982, 1988-1994, 1998, 2000-2007, 2010, 2018-2019, and important collections including: Kakiemon Porcelain from the collection of Mrs Cornelia Wingfield Digby (1990), Inro from the Collection of the Late Charles A. Greenfield (1998), Netsuke from the Collection of Raymond and Frances Bushell (2000); several duplicates included. (a lot).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve



A GROUP OF REFERENCE BOOKS ON COLLECTIONS, **NETSUKE, AND JAPANESE ART**

Comprising: Kakudo, Yoshiko, Netsuke: Myth and Nature in Miniature, San Francisco, Asian Art Museum, 1981; Jonas, F. M., Netsuke, London, Charles E. Tuttle and Kegan Paul, Trench, Trubner & Co., 1960; Bushell, Raymond, Collectors' Netsuke, Tokyo, Weatherhill, 1971; Kinsey, Miriam, Living Masters of Netsuke, Tokyo, Kodansha International, 1984; Ayers, John, The Baur Collection Geneva: Japanese Ceramics, Geneva, Collections Baur, 1982; Chu, Arthur and Grace Chu, Oriental Cloisonné and Other Enamels: A Guide to Collecting and Repairing, New York, Crown Publishers, 1975; Irvine, Gregory, Japanese Cloisonné Enamels: The Seven Treasures, London, V & A Publishing, 2006; Mintz, Robert, Japanese Cloisonné Enamels: The Stephen W. Fisher Collection, exhibition catalogue, Baltimore, Md., Walters Art Museum, 2010; Schiermeier, Kris and Matthi Forrer, Wonders of Imperial Japan: Meiji Arts from the Khalili Collection, Zwolle, Waanders Publishers, 2006; Lawrence, Louis, Satsuma: Masterpieces from the World's Important Collections, London, Dauphin Publishing, 1991; Impey, Oliver, and Fairley, Malcolm, *Treasures* of Imperial Japan: Ceramics from the Khalili Collection, exhibition catalogue, London, National Museum of Wales

and The Kibo Foundation, 1994; Yutaka Mino, The Great Eastern Temple: Treasures of Japanese Buddhist Art from Todai-ji, Chicago, Art Institute of Chicago, 1986; National Gallery of Victoria, Focus on Lacquer: Japanese Lacquer at the National Gallery of Victoria pamphlet, 2006; Muneshige Narazaki, Sharaku: The Enigmatic Ukiyo-e Master, Tokyo, Kodansha International, 1983; Tadashi Kobayashi, Ukivo-e: Great Japanese Art. London. Kodansha International. 1982: Nazarov, Viktor, Netsuke, Okimono, Veyera (Netsuke, Okimono, Fans), St. Petersburg, Atlant, 2017; Bordignon, Laura, The Golden Age of Japanese Okimono, Suffolk, Antique Collector's Club, 2010; Pekarik, Andrew J., Japanese Lacquer, 1600–1900: Selections from the Charles A. Greenfield Collection, exhibition catalogue, New York, Metropolitan Museum of Art, 1980. (18).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve



A GROUP OF MOSTLY JAPANESE ART CATALOGUES FROM **DEALERS AND VARIOUS AUCTION HOUSES**

Comprising individual catalogues from UK and European auction houses including: Lempertz (2002, 2003), Piasa (2003, 2004), Tajan (2003), Woolley & Wallis (2011), Lyon & Turnbull (2017); and broken runs of catalogues from dealers including: Barry Davies Oriental Art (2000, 2002), Flying Cranes Antiques, Grace Tsumugi Fine Art (2005, 2007, 2020), Hartman Rare Art (2006), and Malcolm Fairley Fine Art (1997, 1999, 2002-2005, 2007-, 2009, 2015-2018, 2021); several duplicates included. (a lot).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve 423

THE NASSER D. KHALILI COLLECTION OF JAPANESE ART, VOLS.2-8

The bound volumes lacking hardback covers, comprising Vol. II (Metalwork Part 1); Vol.II (Metalwork Part II); Vol.III (Enamel); Vol. IV (Lacquer Part I); Vol.IV (Lacquer Part II); Vol.V (Ceramics Part I); Vol.V (Ceramics Part II); and a paperback brochure of Meiji no Takara: Treasures of Imperial Japan. (8).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve

FOUR PHOTO ALBUMS

Comprising albums each mounted with photographs of various Japanese works of art from Barry Davies Oriental Art (some now in the Khalili Collection); two albums for cloisonné-enamel works of art, one album for lacquer works of art, and one album for lacquer and metal works of art. (4).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve

425

TWO FRENCH BOOKS ON JAPANESE ART

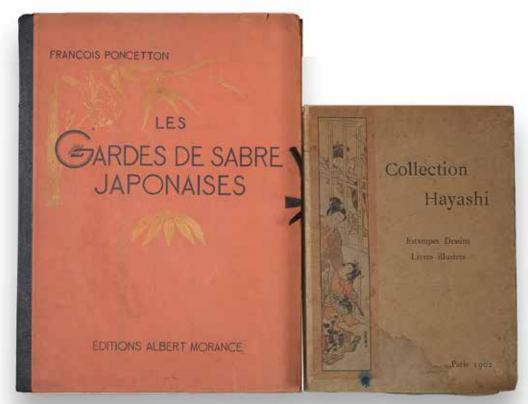
Comprising: Poncetton, François, Les gardes de sabre japonaises (Japanese Sword Guards), Paris, Albert Morancé, 1924; Collection Hayashi: Dessins, estampes, livres illustrés du Japon (Hayashi Collection: Drawings, Prints, Illustrated Books from Japan), Paris, 1902. (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

A GROUP OF NETSUKE JOURNALS AND JAPANESE ART MAGAZINES

Including broken runs of the following: Netsuke Kenkyukai (1982-1994); Journal of International Netsuke Collectors Society (1973-1985); Daruma Magazine (1994-2011); Netsuke Kenkyukai membership directory and convention issues; several duplicates included. (a lot).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900 To be sold without reserve





426 (part lot)







427 (part lot)



(cover)



(invitation card)

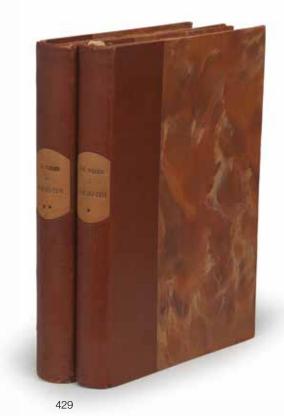
A PHOTOGRAPHIC DIARY OF THE VISIT OF THE GARDEN CLUB OF AMERICA **TO JAPAN**

Nichibei Kyokainai Beikoku Teien Kurabu Shotai Jinkai (Japan America Society & America Garden Club Invitation Committee), Beikoku Teien Kurabu daihyo honichi kinen shashin jo (The American Garden Club Representatives Visiting Japan Commemorative Photo Album), Tokyo, 1935.

GBP300 - 500 JPY49,000 - 81,000 US\$340 - 560 To be sold without reserve

Chronicling the 1935 visit of the Garden Club of America to Japan at the invitation of Prince Tokugawa lesato (1863-1933), the present lot includes photographs throughout the entire trip itinerary, such as visits to famous and scenic locations, gardens, and estates of distinguished persons including Nezu Kaichiro (1860-1940), Shidehara Kijuro (1872-1951), Fujita Denzaburo (1841-1912), Nomura Yozo (1870-1965), and Iwasaki Yanosuke (1851-1908). Also included are indices of the American club members and Japanese reception committee, and the personal invitation card from Prince lesato himself.





HAYASHI TADAMASA: HISTOIRE DE L'ART DU JAPON

Histoire de l'art du japon - Ouvrage publié par la Commission Impériale du Japon à l'Exposition universelle de Paris 1900 (History of the Art of Japan - Work published by the Imperial Commission of Japan at the Universal Exhibition in Paris, 1900), Paris, Maurice de Brunoff, 1900 (first edition).

GBP800 - 1,200 JPY130,000 - 190,000 US\$900 - 1,300

429

V.-F. WEBER, KO-JI HO-TEN: THE COMPLETE SET

Comprising both volumes of Ko-ji Ho-ten: Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois (Dictionary of Japanese and Chinese Art for Collectors), New York, Hacker Art Books, 1923 (first edition). (2).

GBP600 - 800 JPY97,000 - 130,000 US\$670 - 900

430

LOUIS GONSE, L'ART JAPONAIS: THE COMPLETE SET

Comprising both volumes of L'art japonais, Paris, Maison Quantin, 1883 (first edition), no.951 from a limited edition of 1400 copies. (2).

GBP500 - 600 JPY81,000 - 97,000 US\$560 - 670

END OF SALE



Bonhams

AUCTIONEERS SINCE 1793



The Samurai Sale (Online-only)

New Bond Street, London | 2 - 16 December 2022



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A YOKOHAGI OKEGAWA DO TOSEI GUSOKU

Edo period (1615-1868), circa 1750-1800 **£6,000 - 8,000 ***

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AUCTIONEERS SINCE 1793







The Joseph and Elena Kurstin Collection of Netsuke

New York | 16 December 2022



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WOOD NETSUKE OF A CHICKEN AND YOUNG BY MASANAO OF KYŌTO WOOD NETSUKE OF A CROUCHING MONKEY BY NAITO TOYOMASA WOOD NETSUKE OF A RAT BY MASANAO OF KYŌTO Estimates ranging from \$10,000 - 40,000

International Asian Art Auction Calendar 2022/2023

The Richard and Maxine Collection of Chinese Ceramics (Online)

New York | 10 - 19 October 2022

The Robert and Jean-Pierre Rousset Collection of Asian Art: A Century of Collecting

Paris | 25 - 26 October 2022

Southeast Asia Modern & Contemporary Art online

Hong Kong | 25 October 2022

Arts of the Samurai

New York | 26 October 2022

The Marsh Collection: Art for the Literati (Online-only)

London | 28 October - 7 November 2022

Asian Art

London, Knightsbridge | 31 October - 1 November 2022

The Marsh Collection: Art for the Literati (Live sale)

London, New Bond Street | 3 November 2022

Fine Chinese Art

London, New Bond Street | 3 November 2022

Imperial Painted Lacquer Furniture and Scholar's Objects from China's Ming and Early Qing Dynasties

London, New Bond Street | 3 November 2022

Patient Detail, Perfect Design Japanese Art across the Centuries

London, New Bond Street | 3 November 2022

Chinese Art (Online)

New York | 7 November 2022

Chinese Art (Online)

Hong Kong | 25 November - 2 December 2022

The Triay Collection of Himalayan Art Part II (Online)

Paris | 27 November - 7 December 2022

Fine Chinese Ceramics and Works of Art

Hong Kong | 30 November 2022

Chinese Wine Culture

Hong Kong | 30 November 2022

Images of Devotion

Hong Kong | 30 November 2022

Chinese Painting, 20th Century New York | 30 November 2022

The Samurai Sale (Online-only)

London, New Bond Street | 2 - 16 December 2022

The Triay Collection of Himalayan Art

Paris | 6 December 2022

Asian Art

Sydney | 7 December 2022

Asian Art

Stockholm | 9 December 2022

Fine Asian Works of Art

Los Angeles | 14 December 2022

Decorative Asian Works Of Art

Los Angeles | 15 December 2022

Cohen & Cohen: 50 Years of Chinese Export Porcelain

New York | 24 January 2023

Indian, Himalayan & Southeast Asian Art

New York | 21 March 2023

Chinese Art and Paintings

New York | March 2023

Asian Art

London, Knightsbridge | 8 May 2023

Michael Goedhuis: Brush and Bronze

London, New Bond Street | 9 May 2023

Fine Chinese Art

London, New Bond Street | 11 May 2023

Fine Japanese Art

London, New Bond Street | 11 May 2023

Fine Chinese Ceramics and Works of Art

Hong Kong | 30 May 2023

Chinese Art

Paris | June 2023

Chinese Art and Paintings

New York | September 2023

Asian Art

London, Knightsbridge | 30 October 2023

Fine Chinese Art

London, New Bond Street | 2 November 2023

Fine Japanese Art

London, New Bond Street | 2 November 2023

Fine Asian Works of Art

Los Angeles | December 2023

Decorative Asian Works Of Art

Los Angeles | December 2023

Chinese Art

Paris | December 2023

Bonhams

オークションご参加方法

STEP 1 ご登録	STEP 2 情報入手	STEP 3 オークション	STEP 4 落札	STEP 5 支払	STEP 6 お引渡し	
			12.10		00011100	

1. ご登録

オークションに参加される方は、事前にご本人確認書類をご提出いただき、弊社のアカウント登録をお願いいたします。

- 個人:①身分証明書(運転免許証・パスポート等のコピー) ②公共料金等の領収済領収書
- 法人:ご登録者の上記①② ③法人証明書類(登記簿謄(抄)本/代表者事項証明書等) ご参加いただくオークションによっては、銀行照会(銀行詳細、口座番号等)をお願いする場合があります。

2. 情報入手

弊社ウェブサイト(Bonhams.com)で各オークションの詳細、電子カタログ等をご覧いただけます。また、ご興味のある品物がございましたら、お品物の詳しい状態やカタログには掲載されていない詳細写真等を掲載したコンディション・レポートをお送りいたします。製本版カタログはオークション開催の約2週間前から購入可能となります。年間を通じ、定期購読をお申込いただけます。

3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件(Condition of Sale / Notice to bidder)をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- 会場でのパドル入札 (Attendee Bidding): 会場内の登録カウンターでお申込いただきます(必ず身分証明書等をご 持参ください)。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますの で、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークショニ アがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札(Absentee Bidding) 電話入札(Telephone Bidding):** 事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、E メールにて弊社までお送りください(開催地で受付可)。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- **ウェブによる Live 入札**: 事前(オークション開催 48 時間前まで)にオンライン入札にご登録申込いただくと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

4. 落札

落札に成功されますと、インボイス(ご請求書)とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お 支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

5. お支払

落札日の翌日から7日以内に<u>落札金額(Hammer price)と落札手数料(Buyer's premium)の合計額を</u>お支払ください。 現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払 が必要となる場合がございます。

6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます(例:象牙品等ワシントン条約規制のお品物等)。

NOTICE TO BIDDERS

This notice is addressed by Bonhams to any person who may be interested in a Lot, and to all persons participating in the auction process including auction attendees, Bidders and potential Bidders (including any eventual Buyer of the Lot). For ease of reference we refer to such persons as "Bidders" or "you". Our List of Definitions and Glossary is incorporated into this Notice to Bidders. It is at Appendix 3 at the back of the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have

1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder, Bonhams does not act for . Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the Lots are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bonhams does enter into an agreement with you as the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find at Appendix 2 at the back of the Catalogue, and this will govern Bonhams' relationship with the Buyer.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the

3. DESCRIPTIONS OF LOTS AND ESTIMATES Contractual Description of a Lot

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the Seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller Estimates

In most cases, an Estimate is printed beside the Entry. Estimates are only an expression of Bonhams' opinion made on behalf of the Seller of the range where Bonhams thinks the Hammer Price for the Lot is likely to fall; it is not an Estimate of value. It does not take into account any VAT or Buyer's Premium payable or any other fees payable by the

Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. Prices depend upon bidding and lots can sell for Hammer Prices below and above the Estimates, so Estimates should not be relied on as an indication of the actual selling price or value of a Lot. Estimates are in the currency of the Sale.

Condition Reports

In respect of most Lots, you may ask Bonhams for a Condition Report on the Lot's general physical condition. If you do so, this will be provided by Bonhams on behalf of the Seller free of charge. As this is offered additionally and without charge, Bonhams is not entering into a contract with you in respect of the Condition Report and accordingly does not assume responsibility to you in respect of it. The Condition Report represents Bonhams' reasonable opinion as to the Lot's general condition in the terms stated in the particular report, and Bonhams does not represent or guarantee that a Condition Report includes all aspects of the internal or external condition of the Lot. Neither does the Seller owe or agree to owe you as a Bidder or Buyer any obligation or duty in respect of this free report about a Lot, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

The Seller does not make or agree to make any representation of fact or contractual promise, Guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual Buyer as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any Lot or as to the anticipated or likely selling price of any Lot. Other than as set out above, no statement or representation in any way descriptive of a Lot or any Estimate is incorporated into any Contract for Sale between a Seller and a Buyer.

Bonhams' responsibility to youYou have the opportunity of examining the *Lot* if you want to and the Contract for Sale for a Lot is with the Seller and not with Bonhams Bonhams acts as the Seller's agent only (unless Bonhams sells the Lot as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each Lot to establish the accuracy or otherwise of any Descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the Catalogue or elsewhere.

You should not suppose that such examinations, investigations or tests

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams' behalf which is in any way descriptive of any Lot or as to the anticipated or likely selling price of any Lot. No statement or representation by Bonhams or on its behalf in any way descriptive of any Lot or any Estimate is incorporated into our Buver's Agreement.

Descriptions and Estimates may be amended at Bonhams' discretion from time to time by notice given orally or in

writing before or during a Sale. THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR

BEHALE BEFORE THE SALE. 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any Sale and to remove any person from our premises and Sales, without stating a reason. We have complete discretion as to whether the Sale proceeds whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to ${\it Lots}$ in the ${\it Catalogue}$. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested is put up for Sale. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again. Auction speeds can exceed 100 Lots to the hour and bidding increments are generally about 10%; however, these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a Lot, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any Lot. If there is a Reserve it will be no higher than the lower figure for any Estimate in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the Estimate. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the Sale, At some Sales, for example, iewellery Sales, we may use screens on which images of the Lots will be projected. This service is provided to assist viewing at the Sale. The image on the screen should be treated as an indication only of the current Lot. It should be noted that all bids tendered will relate to the actual Lot number announced by the Auctioneer. We do not accept any responsibility for any errors

which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form in order to bid at our Sales.

If you are a new client at Bonhams or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the Sale at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a Bidder, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the Sale of any I of at our discretion while we complete our registration and identification enquiries, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, or if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams or be detrimental to Bonhams' reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the Sale venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return vour paddle to the Bidder registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via vour account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/ HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services you Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. It your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder

that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you

Bidding through an agentBids will be treated as placed exclusively by and on behalf of the person named on the Bidding Form unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the Bidding Form explains, any person placing a bid

as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the $\operatorname{\it Sale}$ unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 (Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buver. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buver in accordance with the terms of the Buver's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each Lot purchased:

27.5% of the Hammer Price on the first £20,000; plus 26% of the Hammer Price from Ω 20,001 and up to Ω 700,000; plus 20% of the Hammer Price from Ω 700,001 and up to Ω 4,500,000; plus 14.5% of the Hammer Price above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The Buyer's Premium and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%

VAT may also be payable on the Hammer Price of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a Hammer Price of €1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the Additional Premium will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006. The Additional Premium will be a percentage of the amount of the Hammer Price calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the Hammer Price and Buyer's Premium:

- VAT at the prevailing rate on Hammer Price and Buyer's Premium
- VAT on imported items at the prevailing rate on Hammer Price and Buver's Premium
- VAT on imported items at a preferential rate of 5% on Hammer Price and the prevailing rate on Buyer's Premium
- G Gold bullion exempt from VAT on the Hammer Price and subject to VAT at the prevailing rate on the Buyer's Premium
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buver's Premium
- Buvers from within the UK; VAT is payable at the prevailing rate on just the Buyer's Premium (NOT the Hammer Price). Buyers from outside the UK: VAT is payable at the prevailing rate on both Hammer Price and Buyer's Premium. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the Hammer Price, but VAT at the prevailing rate will be added to Buyer's Premium which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer's Premium (plus VAT and any other charges and Expenses to us)in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc Address: PO Box 4RY 250 Regent Street London W1A 4RY Account Name: Bonhams 1793 Limited Account Number: 25563009 Sort Code: 56-00-27 IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www. artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/ export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

https://www.gov.uk/guidance/apply-for-cites-permits-and-certificatesto-trade-endangered-species#how-to-apply or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist

Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary

17. FIREARMS - PROOF, CONDITION AND CERTIFICATION **Proof of Firearms**

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective Bidders are advised to consult the of bore and wall-thickness measurements posted in the saleroom and available from the department. Bidders should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful Bidder is then unable to produce the correct paperwork, the Lot(s) will be reoffered by Bonhams in the next appropriate Sale, on standard terms for Sellers, and you will be responsible for any loss incurred by Bonhams on the original Sale to

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed. Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotoun certificate, RFD licence or import licence. Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun

Department should you have any queries Taxidermy and Related Items

On behalf of the Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no Guarantee as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the

Estimated Weights

If a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and Bidders should satisfy themselves with regard to this information as to its accuracy. Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in Bonhams' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in Bonhams' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in Bonhams' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the
- preceding category.
 "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the Lot Description.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the Catalogue without margins illustrated.
- All photographs are sold unframed unless stated in the Lot

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the Catalogue have the following meanings but are subject to the general provisions relating to Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil:
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our Catalogues we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable Descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot Guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue, Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise

23. VEHICLES

The Veteran Car Club of Great Britain Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this Catalogue, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and level and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, cansules and labels

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old - into neck or less than 4cm 15 to 30 years old – top shoulder (ts) or up to 5cm Over 30 years old – high shoulder (hs) or up to 6cm It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of Lots of identical size of the same wine, bottle size and Description. The Buyer of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee Bidders are, therefore, advised to bid on the first I of in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ . All Lots sold under Bond. and which the Buyer wishes to remain under Bond, will be invoiced without VAT or Duty on the Hammer Price. If the Buyer wishes to take the Lot as Duty paid, UK Excise Duty and VAT will be added to the Hamme Price on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a Lot is taken under Bond, the Buyer will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buvers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for Lots to be released under Bond.

Bottling Details and Case Terms

The following terms used in the Catalogue have the following meanings:

CB - Château bottled DB - Domaine bottled

EstB - Estate bottled

BB - Bordeaux bottled

BE - Belgian bottled

FB - French bottled GB - German bottled

OB - Oporto bottled

UK - United Kingdom bottled owc - original wooden case

iwc - individual wooden case

- original carton SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines Iving in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Nory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω , α see clause 8, VAT, for details. DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for Bidders and Buyers in the Notice to Bidders govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- Bonhams is the Seller for the purposes of this agreement.

 1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
- 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
- 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Selfer sells the Lot with full title guarantee or, where the Selfer is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossarv):
- 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lof, and all duties and taxes in respect of the export or import of the Lof have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the Seller are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue or on the Bonhams website, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue.

DESCRIPTIONS OF THE LOT

- 1.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with any part of the Entry in the Catalogue which is not printed in bold letters, the remainder of which Entry merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 1.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.
- 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose

5 RISK, PROPERTY AND TITLE

- Risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot, or upon collection of the Lot if earlier. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will lindemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot beyond 7 days from the day of the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until: (i) the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to and received in cleared funds by Bonhams, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams et out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay in full any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when: (i) Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not, until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Current Seller.
- 7.3 You should note that Bonhams has reserved the right not to release the Lof to you until its investigations under paragraph 3.11 of the Buyers' Agreement set out in Appendix 2 have been completed to Bonhams' satisfaction.
- 7.4 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;
- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*; 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds:
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Banhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Banhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its ballee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Selfer will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Selfer (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Selfer will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Selfer is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Selfer's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law

MISCELLANEOUS 10

- You may not assign either the benefit or burden of the Contract for Sale
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.
- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the
- remaining terms or the remainder of the relevant term.

 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation'
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the Contract for Sale.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

GOVERNING LAW

All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such

- information is referred to it is incorporated into this agreement. Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- We do not make or give and do not agree to make or give 1.6 any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, wa (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller

PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot

PAYMENT AND BUYER WARRANTIES

- Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale: 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- We may deduct and retain for our own benefit from the monies paid by you to us the Buver's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller
- Time will be of the essence in relation to any payment payable 3.6 to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below
- Where a number of \bar{Lot} s have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- You warrant that neither you nor if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, Her Maiesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation
- tax evasion, money laundering or terrorist financing;
 3.10.4 items purchased by you and your Principal through Bonhams
 are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

COLLECTION OF THE LOT

- Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale
- For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.
- If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract
- You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- You will be wholly responsible for packing, handling and transport of the ${\it Lot}$ on collection and for complying with all import or export regulations in connection with the Lot.
- You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3,

and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

RESPONSIBILITY FOR THE LOT

- 6.1 Title (ownership) in the Lot passes to you (i) on payment of the Purchase Price to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- Please note however, that under the Contract for Sale, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

 FAILURE TO PAY OR TO REMOVE THE LOT AND PART

- If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense,
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so:
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement:
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot*
- of which you are the *Buyer*.
 7.1.12 having made reasonable efforts to inform you, to release your name and address to the Seller, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us

CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of

- any court, mediator, arbitrator or government body; and/or 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

FORGERIES

- We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9. Paragraph 9 applies only if:
- your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lat.
- Paragraph 9 will not apply in respect of a Forgery if:
- the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert
- acknowledged to be a leading expert in the relevant field; or 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to
- You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery
- If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph 9 will cease
- Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

OUR LIABILITY

- We will not be liable whether in negligence, other tort, breach 10.1 of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for: 10.2.3 damage to tension stringed musical instruments; or 10.2.4 damage to gilded picture frames, plaster picture frames or
- picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for
- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum

you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance. 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions

BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a "non-conforming Lot"), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the Lot and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a nonconforming Lot, and in any event within 20 days after the Sale (or such longer period as we may agree in writing) that the Lot is a non-conforming Lot; and

within 20 days of the date of the relevant Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot.but not if: the Entry in the Catalogue in respect of the Lot indicates that the rights given by this paragraph do not apply to it; or the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the Lot is a non-conforming Lot only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements

If we are reasonably satisfied that a Lot is a non-conforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the Purchase Price and Buyer's Premium paid by you in respect of the Lot.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

- You may not assign either the benefit or burden of this agreement. Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under
- If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to Bonhams marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- References in this agreement to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- The headings used in this agreement are for convenience only

- and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of Bonhams, it will also operate in favour and for the benefit of Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/ or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law

GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar. **LIST OF DEFINITIONS**

"Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid.

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a Bidding Form.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buver's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and

"Book" a printed Book offered for Sale at a specialist Book Sale

"Business" includes any trade, Business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract for Sale and the Buyer's Agreement by the words "you" and "your"

"Buyer's Agreement" the contract entered into by Bonhams with the

Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller "Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, Business or profession.

"Contract Form" the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money. charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the Lot, where that damage,

restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement "Hammer Price" the price in the currency in which the Sale is

conducted at which a Lot is knocked down by the Auctioneer "Loss and Damage Warranty" means the warranty described in

paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond

Street, London W1S 1SR.

"Notional Charges" the amount of Commission and VAT which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low Estimates given by us to you or stated in the Catalogue or, if no such Estimates have been given or stated, the Reserve applicable to the Lot. "Notice to Bidders" the notice printed at the back or front of our Catalogues

"Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buver's Premium and any Expenses

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "vour'

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage Stamp offered for Sale at a Specialist

"Standard Examination" a visual examination of a Lot by a nonspecialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

"Website" Bonhams Website at www.bonhams.com

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a ${\it Lot}$. "tort": a legal wrong done to someone to whom the wrong doer has

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979: "Section 12 Implied terms about title, etc

- In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that
 - the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - the seller:
 - in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

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Paddle number (for office use only) This sale will be conducted in accordance with Patient Detail, Perfect Design Sale title: Sale date: 3 November 2022 Bonhams' Conditions of Sale and bidding and buving at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale no. 27709 Sale venue: New Bond Street, London Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours and other terms relating to bidding and buying at the prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue Sale. You should ask any questions you have about the for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will Conditions before signing this form. These Conditions endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. also contain certain undertakings by bidders and buyers General Bid Increments: and limit Bonhams' liability to bidders and buyers. £10,000 - 20,000by 1,000s £10 - 200by 10s Data protection - use of your information £200 - 500by 20 / 50 / 80s £20,000 - 50,000by 2,000 / 5,000 / 8,000s Where we obtain any personal information about you, we £500 - 1,000by 50s £50,000 - 100,000by 5,000s shall only use it in accordance with the terms of our Privacy £100,000 - 200,000by 10,000s £1,000 - 2,000by 100s Policy (subject to any additional specific consent(s) you may £2,000 - 5,000by 200 / 500 / 800s above £200,000at the auctioneer's discretion have given at the time your information was disclosed). A £5,000 - 10,000by 500s copy of our Privacy Policy can be found on our website The auctioneer has discretion to split any bid at any time. (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S Title Customer Number 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of First Name Last Name our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or Company name (if applicable) elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with Company Registration number (if applicable) information about goods and services which we feel maybe of interest to you including those provided by third parties. Address If you do not want to receive such information (except for information you specifically requested) please tick this box City Would you like to receive e-mailed information from us? if so please tick this box Post / Zip code County / State Notice to Bidders. Telephone (mobile) Country At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date Telephone (landline) of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit E-mail (in capitals) card statement etc. Corporate clients should also provide a copy of their articles of association / company registration Please answer all questions below documents, and the entities name and registered address. 1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/bank statement. documentary proof of its beneficial owners and directors, If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you together with a letter authorising the individual to bid on the company's behalf. 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